

# American Art News

JAN 10 1914  
U.S. DEPT. OF COMMERCE

VOL. XII, No. 14. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 10, 1914.

12 pages.

SINGLE COPIES, 10 CENTS.

## MISS NEWPORT OF MINNESOTA.

Miss Mary Morgan Newport, who recently negotiated the sale of the Titian portrait of Philip II. of Spain, presented by Mrs. Thomas Emery to the Cincinnati Museum, is a St. Paul woman, an art critic, art connoisseur, and a member of one of the oldest families of the western city.

Miss Newport, still a young woman, is the daughter of the late Gen. Newport, U. S. A., and has means of her own. She is about to lease an apartment in a New York Hotel, where the Titian portrait, and possibly other art works, will be shown.

## CZAR GETS A DA VINCI.

A special cable to the "New York American" from St. Petersburg, says the Czar has purchased for \$75,000 the "Madonna with the Flower," by Leonardo da Vinci, which has been in the possession of the Sapozhnikoff family for a century.

Duven Bros. offered \$100,000 for the picture if the Czar did not take it.

The picture has not been doubted, as has been erroneously stated. It was secured by Duven Bros., subject to an option held by the Czar, which would have expired Jan. 15, and a goodly sum was paid on account by that firm. The Czar, however, chose to exercise his option, the Duvens have been repaid their advance, and the picture will go into the Hermitage Gallery in St. Petersburg.

## A TITIAN DISCOVERED.

A portrait of a nude child by Titian has been found at Milan, according to special correspondence of the Chicago "News" from Rome recently. The portrait was among the masterpieces lost when the Austrians sacked the Gonzaga Palace in the city of Mantua about 1630.

## ARTIST MAY SUE.

Lawton Parker is after the Chicago customs officials and guardians of the city's morals, asserting their prudery prevented him from entering his picture, "Paresse," in the competition for the Potter Palmer prize of \$1,000 at the Art Institute. The picture took a gold medal at the Paris salon during the summer.

The painting was shipped from Paris especially for the exhibit of American artists, and arrived at Chicago, Oct. 25. It was cleared from customs Oct. 31, but it is asserted that through Thomas O'Shaughnessy, U. S. customs inspector, its delivery was delayed until Nov. 7, the day after the jury met.

## SHOW ALTMAN ART SOON.

Robert W. de Forest, president of the Metropolitan Museum, announced last week, that practically all arrangements between the directors of the museum and the executors of the estate of Benjamin Altman had been made for the Altman art treasures to pass to the museum, where they will be temporarily exhibited in the spring.

The directors of the museum are preparing now for an exhibition of the entire J. Pierpont Morgan collection of art in the latter part of this month or early in February.

## INCREASE WATCH AT LOUVRE.

Following the theft and return of the "Mona Lisa," several score more guardians have been added, states a special cable to the N. Y. "Times," of Jan. 4. The names and photographs of all workmen entering the galleries are taken for identification.

## WALKER GOLDEN WEDDING.

The fiftieth wedding anniversary of Mr. and Mrs. Thomas Barlow Walker was celebrated at their home on Hennepin Ave., Minneapolis, Dec. 19. Surrounded by their children and grandchildren the "golden wedding" dinner was enjoyed in the art gallery, where covers were laid for thirty-four. There surrounded by art treasures of two worlds, paintings, old and modern, rarest jades, wood carvings, Oriental porcelains, Japanese bronzes and curios and antique rugs the wedding party banquetted. Hundreds of baskets of flowers were sent by friends the country over to further adorn the gallery. Telegrams and cables of congratulations were received from many States and abroad, by Mr. and Mrs. Walker, who have been so prominent in the development of the Northwest.

## NEW YORK'S "MONA LISA."

Jean Poupelet's little bronze duck, the only one of her four sculptures accepted by the Winter Academy, and which acceptance led to the Academy rows, described in last week's ART NEWS, has been mysteriously returned to the Academy, after having been as mysteriously stolen last week. The duck, wrapped in a newspaper, was left at the ticket window, while Miss Richardson, the Superintendent, was busy with other matters. A scrawl on the paper read: "Duck ain't worth a dam. The bulls don't pinch me this time."

Mrs. Woodrow Wilson has purchased, as a gift to the President, "The Woodchoppers," a landscape with figures, by Hobart Nichols, and which has been on exhibition at the Corcoran Gallery, Washington.

## SHOW OF THE "UNHUNG."

An exhibition of these works, accepted by the Jury of the current Winter Academy exhibition but not hung, will be held for two weeks, beginning today. Sixty artists responded to Ernest Albert's call for such an exhibition, and met Saturday night last in the Grand Union Hotel and appointed committees to arrange the details. The exhibition will be held in the Schneider-Anderson Building, No. 16 West Forty-sixth St., the top floor of which has been tendered for the purpose by Mr. Richard Anderson.

It is expected that some two hundred pictures will be shown.

John W. Alexander, at the meeting of organization, said to the artists, "It is atrocious that New York City does not provide adequate exhibition space for such pictures as yours. If there is anything I can do personally to help you I am at your service." (Clever, John W.!)

"A Varnishing Day," and press view will be held this morning. There will be a reception and public view in the afternoon.

On the committee in charge of the exhibition are: Ernest Albert, chairman; Miss Katherine Langhorne, secretary; R. F. Maynard, treasurer. The Hanging Committee consists of Paul Cornoyer, chairman; F. K. Mulhaupt, G. Glenn Newell, H. F. Waltman and Eli Harvey.

## EPSTEIN'S WILDE MON'T.

There was a revival of interest in Epstein's handsome monument to Oscar Wilde in the Père Lachaise Cemetery in Paris on Guy Fawkes' day, when a certain rich poet, Allister Crowley, tore the drapery from the stone. Of course, it was immediately put back, but Crowley felt better, especially as at this time his little essay upon "Art in America" was appearing in the current number of the "English Review" and he needed the advertisement.

Epstein, when told of it at the Café Royal in London, expressed his indifference to the "already mutilated monument." Lifting the heavy canvas wrapping one day from the stone, in an effort to get a proper look at the sculptor's work, one discovered protests in English, French and German inscribed upon the base of the monument, protests against the stupid provincialism which keeps a work of art veiled.



"MUSIC."

By Eustache Le Sueur.

In Leon Hirsch collection to be sold Jan. 29.

(See page 9.)

## MISSING MASTERPIECES.

The "Mona Lisa" theft recalls another stolen Da Vinci, the "Leda," which has not been heard of since its disappearance from the Palace of Fontainebleau, in 1694.

Most pictures of fame, stolen in recent years, have been recovered, owing probably to the difficulty of disposing of them; but there have been exceptions to the rule. Plimer's miniature portrait of Baron Dimsdale, abstracted from the National Gallery in 1904; the two Reynolds, valued at \$50,000 apiece, which vanished from the Townsend collection in the same year, and a Franz Hals, also priced at \$50,000, stolen from Antwerp Museum in 1905, have not been heard of since the day they disappeared.

## DONATELLO STATUE PLACED.

Donatello's statue of St. John the Baptist, executed for his friend and patron, Martelli and purchased by the Italian Government for \$80,000, was placed Christmas Eve in the Donatello Hall in the National Museum, Florence, after having remained virtually hidden for five centuries in the old Martelli Palace.

Large sums were offered for the statue by foreign galleries and art collectors, but the law prevented it from leaving Italy.

## RODIN IS PIQUED.

Auguste Rodin, not having received from the French Government a definite reply to his offer, made three years ago, to bequeath his art collection, original plasters of his works, and numerous bronzes, of a value of several million francs, to France, on condition that he be allowed to occupy, at the present rental of \$1,800, his quarters in the historic Hotel Biron, and at his death that the Hotel Biron be transformed into a Rodin museum, threatens to quit Paris and live in Rome, and even hints that he might bequeath all of his works of art and collections to the city of Rome.

## TO HELP NEEDY ARTISTS.

A special cable to the N. Y. "Times," of Jan. 5, from Paris, states that, following the death of the Polish artist, Wencelas Pelzynski, from starvation a few days ago, Mrs. Katherine Todd Appleton, the widow of the American publisher, who is organizing a Paris branch of the World Art Travel Club, of which she is the President, has issued an appeal to American residents to aid in founding an organization to protect artists who, because of temperament or other characteristics, are often improvident in material affairs.

## WESTMINSTER ABBEY RELIC.

A London dealer, who opened a gallery uptown last Autumn, with considerable flourish of trumpets, but afterwards relapsed into silence, has broken this silence by the announcement of the sale to George Gray Barnard, the American sculptor, of the railing that formerly surrounded the tomb of Mary Queen of Scots in Westminster Abbey.

What English art lovers think of this removal from the historic Abbey of such a relic by one of their dealing countrymen, has not been told, but if it is approved, one can foresee the near removal to these shores by this enterprising, if not over patriotic, tradesman, of even, perhaps, the carved mitre from some archbishop's tomb in the historic pile.

Perhaps Mr. Barnard is to be congratulated upon his acquisition, but what will remain of interest to American tourists or of fees to vergers, if the despoiling of the historic Abbey is to continue?

## CORBIN'S GRANDSON'S SHOW.

Andre Champollion, who is a grandson of Austin Corbin, is to have his first exhibition in this city, beginning on Jan. 12 in the Straus Gallery, 5th Ave. and 30 St.



## Old English Furniture —and Period— Interior Decorations

**Miss Counihan**

59 East 52d St. New York

## ANTIQUE CHINESE PORCELAINS

AND  
ORIENTAL ART OBJECTS  
**S. CHAIT**

416 Madison Avenue

New York

**C. J. DEARDEN**

OLD CHAIRS, etc.

7 East 41st Street New York

London Osaka Kyoto Boston

**YAMANAKA & CO.**

254 FIFTH AVENUE  
NEW YORK

WORKS OF ART FROM THE FAR EAST  
Shanghai Peking China

**W. Scott Thurber**

Foreign and American

**PAINTINGS**

ETCHINGS and MEZZOTINTS

Framing Expert Restoring

408 So. Michigan Boul., Chicago

**FRANK PARTRIDGE**

Old English Furniture

Antique Chinese Porcelains

& WORKS OF ART

741 FIFTH AVE. NEW YORK

26 King St., St. James' London

**ALBERT ROULLIER**

PRINTSELLER

Original Engravings and Etchings by Dürer, Rembrandt, Meryon, Whistler, Haden, Cameron, MacLauchlin, Masson, Nanteuil, Edelink, OLD ENGLISH MEZZOTINTS, etc.

410 South Michigan Boulevard, Chicago

**McDonough Art Galleries**

Astor Court Bldg., 20 West 34th Street, New York

**MODERN PAINTINGS**

**THE CARROLL ART GALLERIES**

Fortnightly Exhibitions and Sale of  
Paintings, Bronzes and Art Objects  
Specialists in Interior Decoration

9 East 44 Street

**DURAND-RUEL**

NEW YORK — PARIS

## DR. BREDIUS IN CHICAGO.

"The recent Altman bequest to the Metropolitan Museum, in which twelve excellent Rembrandts were included, and the addition of the Frick collection, which Mr. Frick intends to present to the New York Museum, will make America and the Metropolitan one of the art centers of the world," said Dr. Abraham Bredius in a published interview in Chicago.

"America has been grossly misjudged on the continent," continued Dr. Abraham Bredius, commenting on his three months in America. "American collectors are spoken of so often over the water as bags of gold who buy indiscriminately and know almost nothing of their expensive collections. I come over here, and what do I find? With one or two exceptions, the makers of your great collections are connoisseurs, who have bought their pictures with rare discrimination. Your collections are selected."

Dr. Bredius has just returned from Minneapolis, where he made a special visit to the collection of James J. Hill. "It is," he said, "a magnificent collection, the best, perhaps in the world of the Barbizon school—Corot, Troyon, Millet, Daubigny and Courbet. Of each master he has perfect specimens."

## Finds One Exception.

"Occasionally, of course," said Dr. Bredius, "I find a collection that is full of imitations, presided over by a superfluously pedantic owner who corresponds to our European tradition of the American art collector, but I have really found only one such man. Once in a while I find a bad piece, the imposition of some dealer, in the midst of a really fine collection. Here in Chicago, for instance, I found a tray with the head of a woman on it with her hair done after the Napoleonic mode of 1840 which the owner bought for a Van Dyke of the wife of Charles I. But, on the other hand, imagine my delight when in discussing Rembrandt with young Mr. Widener of Philadelphia we spoke of a picture now in France, and he told me he suspected it was by a pupil of Rembrandt's. I had thought I was alone in that discovery."

Dr. Bredius has seen some seventy-five of the eighty Rembrandts in America. Most of them he had seen previously in Europe before the American purchases of the last twenty years. "The end of the supply of the old masters marks, I think, a new epoch for the American artist," was Dr. Bredius' comment. "They will come into their own. Going from collection to collection, I am delighted at specimens of American art. Your Inness, your Winslow Homer, your Redfield, Symonds, Scofield, Chase, Duveneck, a beautiful collection of whose works I found in Cincinnati quite equal to Leibl, whom he resembles; your Sargent, Thayer and Tarbell are all wonderfully significant."

## Americans Original.

"American artists," according to Dr. Bredius, "show a direction away from French imitation that is vital. He admires their brushwork and careful technique as contrasted with the slap-dash effect of some modern continental work. The failure of the futurist and cubist school to attract young Americans away from 'a due perception of nature' he regards as indicative of the strength of American independence."

"Painting is dying in France," said Dr. Bredius, who regards the pictures shown in last Winter's futurist exhibit as the wound-up kinks of lunatic fancy, and shocking symptoms of disease.

## ADAMS' ART WITTICISMS. Art, Etc.

Speaking of jonahs, there's Old Jonas Lie, whose picture, called "Cranes at Miraflores," from his exhibition at Montross' Gallery, the "Times" cheerily prints upside down. Otherwise it's all right, except that that is not the correct title, and the exhibition is at Knoedler's, not Montross's.

There is no ill feeling between the Academy of Design and the artists whose works were accepted but not hanged.—The World.

"Hanged" being right. Unless, of course, hanging was too good for them.—N. Y. Tribune.

## A RUBENS STOLEN.

A picture by Rubens, representing the "Adoration of the Kings," belonging to a collection which was once in possession of Napoleon I., has been stolen from the Church of Novalesa, near Susa, Italy.

## COLLEGE ART ASS'N MEETS.

The third annual meeting of the College Art Association of America was held in the Assembly Room of the Harper Memorial Library at the University of Chicago, Dec. 29-30 last.

This organization of College Art Teachers, now in its fourth year, represents, through its membership, over fifty of the leading Colleges and Universities of the United States, and its purpose is to promote and standardize efficient instruction in the Fine Arts in the American institutions of higher education.

The opening address of the President of the Association, Professor Holmes Smith, of Washington University, emphasized the necessity of placing the study of the Fine Arts on par with other College subjects, and suggested definite methods of procedure for the organization to this end.

Professor F. B. Tarbell, of the University of Chicago, discussed Greek Sculpture. "Fine Arts as a requirement for the A. B. Degree," was well presented by Professor A. V. Churchill, of Smith College, and "The Teaching of Arts in the College," by Professor O. S. Tonks, of Vassar College.

Prof. Arthur Pope, of Harvard University, gave a detailed and illustrated presentation of "Drawing and Painting in College Courses," as developed at Harvard. The reports of two important committees of the Association, one on "The investigation of the condition of Art Instruction in Colleges and Universities," Prof. Allen Marquand, Chairman; and one on "College Art Courses," Prof. G. H. Chase, Chairman, were referred back to committee for further investigation.

Prof. Sargent of Chicago University was elected President for the coming year, and Miss Cushman, of Chicago University, elected Secretary-Treasurer.

The membership of the Association has doubled during the past year, and the Association has become a factor among the organizations of the country for the promotion of Aesthetical study.

## COMING FINE ARTS BALL.

The coming Ball of the Fine Arts at the Hotel Astor, Feb. 20 next, which is being organized by the Society of Beaux Arts Architects, under the direction of Mr. Lloyd Warren, is exciting the liveliest anticipations in both art and society circles. There are many prominent women as patronesses and elaborate preparations are being made to present a Venetian night Fête, in which all the arts will be represented. The model for the pageant to open the ball is the painting of "Venice Enthroned" by Paul Veronese in the Doge's Palace, Venice. The costumes are to be especially handsome and effective.

## "FUTURIST" ARTIST STARVES.

A cable to the N. Y. "Times," from Paris, says: Wencelas Pelzynski, a Polish "Futurist" artist, whose exhibits in the Autumn Salon and the Salon des Independents this year attracted some attention, was found frozen to death in his studio in the Rue de Vaugirard, Dec. 30. The room contained only an empty spirit lamp, an old overcoat, and a trunk. Pelzynski had even sold his blankets.

## THE RETURN OF TRASK.

"The report of John E. D. Trask, chief of the department of fine arts for the exposition, is an assurance that in yet another of the greatest features of international displays we are to have exhibits worthy the occasion. After a tour of Europe, in the course of which he visited England, France, Belgium, Holland, Denmark, Sweden, Germany, Austria and Italy, Trask states that every country, with the exception of the first named, is arranging for representation at the Palace of Fine Arts."

\* \* \*

"Trask has done exceedingly well, so well it is to be hoped that he will have equal success in persuading J. P. Morgan and other collectors of masterpieces in this country to send some of the best of their treasures."—San Francisco "Chronicle."

## CURATE HAS 40 RAPHAELS.

M. Tenaud, curate in a small French village, declares he has 40 works by Raphael, says a cable to the N. Y. "Tribune," of Jan. 4. Tenaud courts full investigation by the "experts," as he has spent 30 years in research work on the life and paintings of Raphael, and has discovered a tiny monogram, which he affirms is Raphael's signature. It consists of a small "V," standing for Urbino. Raphael is supposed rarely to have signed his pictures, and when he did the signature reads "R. V." or Raphael Urbino. It was believed that no more than forty Raphael's existed in all the world's museums.

Established over a Quarter Century

**HENRY SCHULTHEIS CO.**

Modern Paintings

Etchings Color Prints Frames

142 FULTON ST. 55 VESSEY ST  
New York

**E. MILCH GALLERY**

939 Madison Avenue, New York

Between 74th and 75th Sts.

**AMERICAN PAINTINGS**

Rare Etchings, Mezzotints Printed in Colors,  
Etc.; Artistic Framing, Regilding, Etc.  
Restoring of Paintings.

Paintings by

**AMERICAN ARTISTS**

Choice Examples always on View

Small Bronzes—Volkmar Pottery

**WILLIAM MACBETH**

450 Fifth Avenue New York

**GEORGE H. AINSLIE**

PAINTINGS By GEORGE INNESS

AND OTHER NOTED AMERICAN ARTISTS

569 Fifth Ave. (at 46th St.) New York



**Kelekian**

OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek  
& Roman Antiquities. Persian,  
Hispano-Moresque & Italian  
Potteries. Gothic Sculpture.

709 FIFTH AVENUE - NEW YORK

2 PLACE VENDOME - PARIS

36 KASR-EL-NIL CAIRO

**MACOMBER COMPANY, Inc.**

Insurers of Works of Art

Special attention given to this branch of insurance. The largest clientele in this country.

51 WALL STREET, NEW YORK

**PICTURE FRAMES**

Original designs on hand to select from for both Pictures and Mirrors. Etchings, Engravings and Other Prints

**CLAUSEN ART ROOMS**

621 Madison Avenue Near 59th St.

**Bertschmann & Maloy**

Insurance on Pictures, etc.

AGAINST ALL RISKS ANYWHERE

Most of largest art dealers our customers to whom we can refer

18 EXCHANGE PLACE, NEW YORK

**FRINK PICTURE LIGHTING**

Is a guaranteed system of picture illumination, which brings out the characteristics of each picture. We make a specialty of picture and gallery lighting.

SEND FOR OUR BOOKLET

**H. W. JOHNS MANVILLE CO.**

Sole Selling Agents for Frink Products

NEW YORK AND EVERY LARGE CITY 1719

**A R N O L D  
SELIGMANN**

**Works  
of Art**

7 W. 36th St., New York

23 Place Vendome, Paris



## EXHIBITION CALENDAR FOR ARTISTS.

<b>CONN. ACADEMY FINE ARTS, Hartford, Conn.</b>	
Annual Exhibition Oils and Sculpture.	
Exhibits received Wiley & Son, 732 Main St., Hartford, Conn., on	
or before	Jan. 12
Opens	Jan. 17
Closes	Jan. 31
<b>NATIONAL ACADEMY OF DESIGN, 215 West 57 St., N. Y.</b>	
Winter Exhibition.	
Closes	Jan. 18-1914
<b>PENNSYLVANIA ACADEMY OF FINE ARTS.</b>	
109th Annual Exhibition.	
Exhibits received at Academy on or before Jan. 19, or at Budworth's	
414 West 52 St., N. Y., same date.	
Opens	Feb. 8
Closes	Mar. 29
<b>ART INSTITUTE OF CHICAGO.</b>	
Annual exhibition Society of Western Artists.	
Closes	Jan. 24, 1914
<b>ARCHITECTURAL LEAGUE OF NEW YORK.</b>	
Annual Exhibition Fine Arts Building, Feb. 2-22.	
Exhibits received	Jan. 22-23
Opens	Feb. 8, 1914
Closes	Feb. 28, 1914

## WITH THE ARTISTS

## DECORATIONS BY SIMMONS.

Edward Simmons has been quietly working on two immense panels for the Panama-Pacific Exposition. These huge decorations, each 12 ft. high by 50 ft. long, depict the triumph of men's minds over the mystery and dangers of the New World, and the might of the civilization which followed the first heroic explorers. They will go on the walls of a high-vaulted passage at the eastern side of the "Court of the Sun and Stars," at the Exposition.

Joseph H. Freedlander was elected president, Francis A. Nelson, Vice-president, John Oakman, secretary, and Duncan Candler, treasurer, of the Société des Architectes Diplomes at the last annual meeting. The Board of Trustees will be composed of the officers and Messrs. Charles Bulter, Edwin H. Denby, George B. Ford, Everett V. Meeks and Clarence C. Zanziger.

Simon Harmon Vedder an American painter, whose portraits of a number of the Rajahs of India, made a sensation when exhibited in England last year, arrived in New York a few weeks ago and has taken a studio in the Clinton Building, 253 West 42 St. where he will paint several portrait commissions. Among his most recent works, which may be seen at his studio, are a portrait of Walter Raymond, the playwright and novelist, painted out of doors, with a green background through which filters well handled sunlight. A charming presentment of a lady in an early Victorian costume, shown at the Royal Academy, a portrait of Field Marshal Roberts in Field Marshal's uniform, with orders and medals, and a full length presentment of the Rajah of Thalawar in a gold embroidered black velvet robe.

Miss Barnard, an Englishwoman, who has made a success in London painting portraits of fashionable people in watercolor, arrived last week, and will exhibit her work in a Madison Ave. Gallery, Jan. 15-30.

Alpheus Cole has recently completed an unusually fine portrait of his father Timothy Cole, and an equally good one of Mr. Gilbert Whiting, both excellent likenesses. His recently completed presentment of Mrs. Mary Hasell Borwick in a blue velvet gown, is ably painted and is easy in pose, nice in arrangement and a thoroughly good likeness of a charming subject. He is now at work upon a mother and child picture notable for its sympathetic rendition and interesting color.

F. Graham Cootes is at work upon the illustrations for Harold Bell Wright's latest book "The Eyes of the World." A recent red chalk portrait of Miss Helen Lambert, is a pronounced success. In this latter medium he is especially happy.

Miss Anne Goldthwaite has gone to Baltimore, where she is to paint the portrait of Cardinal Gibbons.

## HOLD PRINCE'S ART.

Several bronzes by Prince Paul Troubetzkoy were held by customs officials and sent to the Appraiser's Stores on the sculptor's arrival last week.

At her studio 1947 Broadway, A. A. Wigand is painting portraits and composition subjects, the latter in her usual sympathetic and colorful manner. Some recent gardens by Otto Wigand, painted near their Arrochar, Staten Island, studio, are beautiful in color, broadly executed and interesting in design.

The first rehearsal for the Illustrators entertainment in February, was held last week at the studio of Hiller LeJaren in West 23 St. An interesting program has been arranged, to be made public later.

Henry R. Poore is to lecture before the Boston and Providence Art Clubs in late January on "Art and the Layman."

C. Arnold Slade is to hold an exhibition of recent works in the gallery of the Art Association at Grand Rapids, Mich., Jan. 19-Feb. 3.

Mr. C. E. Boone is now the General Manager of the American Federation of Arts, and Miss Leila Mechlin will devote herself exclusively to the editorship of "Art and Progress."

of photography, and made wonderful portraits of Duse, Strauss, Watts, and other famous personages.

## ROW OVER TWO MEN JURY.

Trask's absence is noticed in several changes in the routine of the management, and the limiting of the Paris jury to two members created quite a sensation in the American quarter of that city, particularly as the choice was Oberteuffer and Steichen. When the news came there was a great tempest in a teapot. Richard Miller, who takes the position of dean of the American painters in Paris and runs roughshod over the American Artists' Club, flew into a pretty rage and told Oberteuffer flatly that he would boycott the show. Walter Griffin, who has been doing well in Venice this Summer and is preparing for a big one-man show, was also much disgruntled.

"I hope," said he, "that Mr. Oberteuffer will understand that my feeling is not against him—he is an artist and I am willing any day to submit my work to him as a member of a jury—but Mr. Steichen is a photographer. I never heard that he painted, and I cannot submit my work to a photographer. In any case no two men are sufficient to form a jury, and in this case it would be inevitably a tie vote for every picture, as these two hold views diametrically opposed. However, I would not have shown my work in Philadelphia this year, as I am reserving everything for my one-man show."

Oh, they took it very seriously, did the men at the club, and little else was talked of for a while. Steichen's unpopularity seems to have reached its maximum with the current report of an award to him of a commission from the French Government to paint some decorations for a government building. He labors under the disadvantage of having been famous at twenty-two, so famous that his later life has not justified his first accomplishment. This was, of course, as a photographer. He came upon the scene at the time of the great revival



AN OLD-TIME FLIRTATION.

By Max Bohm.

In Winter Academy Exhibition.

## ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

**PICTURE RESTORATION.**  
M. J. ROUGERON. 452 Fifth Ave., Cor. 40th St.  
Cleaning, Re-touching, Re-glazing, Re-varnishing,  
Re-lining, Transposing.  
Old and Modern Paintings.  
Highest references from Museums, Collectors, Art Dealers.

## Craftsman Restaurant

IN THE CRAFTSMAN BUILDING  
THIRTY-EIGHTH AND THIRTY-NINTH STREETS  
EAST OF FIFTH AVENUE NEW YORK  
OPEN AFTERNOONS AND EVENINGS

CONVENIENT LOCATION :: PICTURESQUE  
INTERIOR :: JAPANESE SERVICE

National Academy of Design  
215 WEST 57th STREET

## WINTER EXHIBITION

Open Day and Evening

ADMISSION FIFTY CENTS

## Kenyon Cox vs. Impressionism.

I am not one of those who thoroughly agrees with Mr. Kenyon Cox in his criticism of Impressionism. The acknowledged greatest painter of modern times is Turner, the celebrated Englishman, whose pictures today command the highest price of all paintings, except those of the Old Masters.

While the early pictures of Turner were strictly Academic, all his late works and greatest successes, were "Impressionistic" to a degree. If Mr. Cox has any doubt of this, let him take a look at Turner's "Whaling Vessel" in the Metropolitan, for which \$100,000 was paid; or let him look at the pictures in the National Gallery in London, where the great English Artist will be found brilliantly Impressionistic. The mistake of students is that they do not understand correct Impressionism, which is based on composition, proper contrast of color, atmosphere, correct drawing, and all that goes to make up a great picture without going into the detail demanded by the Academic School.

Our great Inness in his later days was also an Impressionist, and produced his most beautiful atmospheric effects through the avoidance of labored detail. I predict that Inness' pictures will go to the \$100,000 mark in the next five years. After all, the buying public, who pay their money for pictures, are the real judges of Art, and the dealers confirm that judgment by selling them Impressionistic pictures by the great artists.

I am not opposed to Amateur or professional artists experimenting with "Impressionism," and I delight in it myself as a relaxation from Academic art, but such pictures, as I state above, must be based upon correct methods, or they are sure to prove failures, and the public will laugh at them.

Harrington Fitzgerald.

S. Mary Norton has recently completed the portrait of Miss Ruth Olmsted, daughter of Bishop Olmsted of Cal. In progress at her studio, 1947 Broadway, is an interesting presentment of Mrs. Warren Adams, good in arrangement and a faithful likeness of a smiling, bright faced woman. She has just begun a portrait of Miss Margaret Raezor, of East Orange,

## ARTISTS ATTENTION!

1st Prize - - - - \$100.00  
2d Prize - - - - 50.00  
3d Prize - - - - 25.00

The above prizes will be paid for the best original designs suitable for post cards for either Christmas, New Year or Easter designs. For full particulars address

STECHER LITHOGRAPHIC CO.  
Post Card Dept., Rochester, N. Y.

## To Artists

The Old St. Denis Hotel, Broadway  
Under New Management

COLONIAL RESTAURANT

Dinner 75c. Dancing Lunch 35c.



## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40 Street.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40 Street.

HENRY B. TAYLOR, Secretary,  
15-17 East 40 Street.

CHICAGO, 403 McCormick Bldg.

WASHINGTON, D. C.—F. A. Schmidt,  
719-13 St. N. W.

LONDON OFFICE.—17 Old Burlington St.

PARIS OFFICE.—9 Rue Pasquier.

PARIS CORRESPONDENT—Mr. Robert  
Dell, 9 Rue Pasquier.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

## COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

LONDON—17 Old Burlington St.

PARIS.—9 Rue Pasquier.

CHICAGO—403 McCormick Bldg.

WHERE THE AMERICAN ART NEWS  
CAN BE FOUND IN EUROPE.

AMSTERDAM.  
Frederick Muller & Co. . . . . 16 Doelenstraat

BERLIN.  
American Woman's Club . . . . . 49 Münchenerstrasse  
Ed. Schulte . . . . . 75 Unter den Linden

BRUSSELS.  
Crédit Lyonnais . . . . . 84 Rue Royale

DUSSELDORF.  
Galerie Alfred Flechtner . . . . . Allee 7

HAGUE.  
Theo. Neuhuys . . . . . 9 Oranjestraat

LONDON.  
American Express Co. . . . . Haymarket

MUNICH.  
Galerie Heinemann . . . . . 5, Lenbachplatz

PARIS.  
Brooklyn Daily Eagle . . . . . 53 Rue Cambon

Morgan, Harjes & Cie . . . . . 31 Boul. Haussmann

American Express Co. . . . . 11 Rue Scribe

Munroe & Cie. . . . . 7 Rue Scribe

Thomas Cook & Son . . . . . Place de l'Opera

Students' Hotel . . . . . 4 Rue de Chevreuse

Lucien Lefebvre-Poinet . . . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of are works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## IMPORTANT NOTICE.

The Burlington Magazine, of London, universally recognized as the leading periodical dealing with the Fine Arts in the English language, has appointed Mr. James B. Townsend, of No. 17-17 East Fortieth St. (Anderson Building) as its American publisher, from January 1, 1914, and all orders and subscriptions should be sent to him, either directly, or through the trade in the usual way.

The Burlington Magazine is published at \$1 net a copy, and the annual prepaid subscription is \$9.

The January number, orders for which can now be entered, will contain as frontispiece, a reproduction of "The Riposo," a drawing by William Blake in the Metropolitan Museum.

## MUSEUM'S EVENING OPENING.

We do not agree with the "Evening Telegram" that the time has arrived for the opening of the Metropolitan Museum to the public every evening. The experiment has been made by the Museum itself in the opening, now for two years or more, of its galleries on Saturday evenings—when, if ever during the week, the working people, for whose benefit the "Telegram" most argues for the daily evening opening—should have the time and inclination to

visit the Museum, and the attendance figures for Saturday evenings are not encouraging.

New York is not yet an art loving city, as far as the mass of its population is concerned, and material attractions such as the theatres, and the "movies" in Winter, and the roof gardens and beaches in summer, still the more appeal to its general public. In addition, the Museum is too far away from the homes of the working people to justify evening visits on their part, and for the element that would be attracted, Saturday evening affords the opportunity, which, as said above, is not taken advantage of.

Even in countries where there is an inherited and widespread art taste and cultivation, the art Museums are not open at evening and in many cities only for limited hours during the day.

We fear the "Evening Telegram," which has instituted several successful and praiseworthy crusades for the benefit of New York's citizens, is ahead of time in this last one, which, from our experience and study, would, if it should succeed, only burden the Museum, and indirectly the taxpayers, with an unnecessary and unproductive expense.

## THE SHOW OF THE "UNHUNG."

The successful outcome of artist Albert's plan to hold an exhibition of those pictures and sculptures which the Jury on the current Winter Academy exhibition accepted, but which the Hanging Committee could not place, "For want of space," and which display is to open this evening in a temporary gallery in West 46 St. is an innovation in this town and country, and one to be warmly welcomed.

In our comments on Mr. Albert's plan last week, for which we predicted failure, we must frankly admit to have argued under a misapprehension, as we had understood that he contemplated making an exhibition of "rejected works"—not of those "accepted but not hung." We, therefore, heartily congratulate him and his aids in the success of their efforts to not only give the many good artists who did not have their works placed at the Academy, an opportunity to show them in public, but also to give New York an object lesson of the difficulties under which the old Academy labors in not having adequate galleries for its displays.

Clever John W. Alexander! (Did we not say last week that he was a past master of art and social politics and policy in this town?) He wisely attended the meeting of organization of the coming exhibition and wished its promoters Godspeed and success.

This was a master stroke, a true "Alexandrian" move, and with the President of the Academy supporting and endorsing the "Show of the Unhung," criticism of the Institution is not only disarmed, but its success is made the more sure. "Now bring on your bear!"

## OBITUARY.

Carl Domanig.

The death is announced from Vienna of Dr. Carl Domanig, a dramatic and critical writer of note, aged 63. He was born in the Tyrol, and studied at the Universities of Innsbruck and Strassburg. Of late years he has been director of the Vienna Museum of Artistic History, with which institution he had been connected since 1884.

Roger Marx.

One of the most talented French art critics has passed away in the person of Roger Marx, aged 54. In his relatively brief career, he had been a devoted student of various arts, and, while respecting the older artistic forms, also displayed a taste for modern art. Of late years he had been editor of the "Gazette des Beaux Arts."

## PHILADELPHIA.

Assurance that money for the erection of a Municipal Gallery of Art on the Parkway will be provided from a special loan by an appropriation of Councils, and the work of construction gotten under way within a few months has been voiced by John P. Connelly, Chairman of Councils Finance Committee, who declares that an ordinance, providing for the floating of a loan of \$10,000,000 or more, based upon the report of the City Controller regarding the borrowing capacity of the city for 1914, will be introduced into Councils by him. From this \$3,000,000 or \$4,000,000 will be set aside for the erection of a handsome structure at the Green Street entrance of the Park, where will be housed valuable collections of paintings and sculptures, to be left to the city of Philadelphia by great collectors, including John G. Johnson, Widener and Elkin, E. T. Stotesbury, the McFaddens, John Wanamaker, Geo. C. Thomas Estates, etc.

It is a startling and remarkable fact, that not a single picture was sold at the recent Art Club Exhibition of Oils. This bears out my comment, that the buying public do not care for pictures of the "greenery-yellow kind." They do not look like nature, and the public insists that a picture must have at least some of the attributes that they see while strolling through the fields and over the hills. In a previous article, I commented with regret on the fact that the young artists of today are following false gods in their efforts to be original (Heaven save the mark!). One rarely finds the older artists going away from the beaten path of correct art, which has stood the test of centuries, and will last until the end of time.

I hear there has been great dissatisfaction in the Art Club over the exhibition, the younger artists on the Jury of Selection having rejected nearly all the pictures by the older artists of Philadelphia and vicinity, and contented themselves with a one-line show of fifty odd pictures, whereas the Gallery has at previous displays comfortably held over 300 pictures, with the result that a dozen or more, often of high figures, were usually sold.

The one-line picture idea of an exhibition is undeniably a failure, always has been, and always will be. The public are suspicious of the pictures to start with, whereas a full representation, by contrast, heightens the value of the really good pictures. The excuse is given that some artists will not exhibit unless they get "on the line." This is an error of judgment, as more pictures have been sold on the second and third line ten times over.

At the recent Water Color Exhibition at the Academy, 16 pictures were sold, and most of them were on the upper lines. For a "one-man" show, the single line is permissible, but not when there is a collection of artists, as the bare walls above the pictures detract from values.

## 109th Annual Exhibition.

The Jury of Selection, and Hanging Committee, for the 109th Annual Academy Painting Exhibition, to open Feb. 8 next, are: J. T. Pearson, Jr., Chairman, J. W. Alexander, E. Carlsen, G. L. Noyes, G. Bellows, W. W. Churchill, M. F. Richardson, L. Betts, L. W. Hale, A. M. Roberts, and L. G. Seyffert. Sculptors: C. Grafly, A. Polasek, A. A. Weinman. Hanging Committee: C. Grafly, P. L. Hale, J. T. Pearson, Jr., L. G. Seyffert, and the President, Ex-Officio. Academy's Committee on Exhibition: C. B. Newbold, Chairman.

The Students Art Ball, given at the Academy last week, was a riot of fun and color, and vividly "futuristic." There is no denying the fact that most all students are "Impressionistic" and delight in slapping on color regardless of its value, in the vain hope that they will make a "hit," and establish an everlasting reputation for themselves and their originality.

I notice a communication from Mr. Leopold Seyffert in your last issue, in response to my request for an explanation as to why he sent his picture "An Old Volendam Couple" to the Art instead of the Sketch Club, where I saw a photograph of the picture posted, with the announcement that it would be there in a few days. I did not get to Varnishing day at the Sketch Club, but a week later, and the picture was not there then, and, of course, I was surprised to see it in the Art Club Exhibition. I have 'phoned the Sketch Club in regard to the matter, and their explanation is, that the two pictures are identically the same in drawing, composition, the coloring being different. This exonerates Mr Seyffert, but it seems strange to me, that he should not display more originality, as it reflects on his business judgment to send practically the same picture to two exhibitions so close together in the same city.

The Philadelphia Sketch Club Exhibition, just closed, was a success, and six or eight pictures were sold. There was a rumor

## CORRESPONDENCE

## Academy Absentees.

Editor AMERICAN ART NEWS.

Dear Sir:

The astonishing thing about the present Academy display is the number of artists who are, as Carroll Beckwith puts it, "without the walls."

To begin at the very head of the matter, where is the representation of John W. Alexander? Where those of Miss Beaux, Brandegee, Bellows, Benson, Brush, Bunce?

These "Bs" are big people in our national art. Then where, is Chase? where Duveneck, Dewing, Horatio Walker, Alden Weir, Griffin, Eakins, Dougherty, Henri, Alex. Harrison, Low, Magrath, Murphy, Mowbray, Lilian Genth, Philip Hale, Foster, Thayer, Melchers, Mary Cassatt, A. P. Ryder, Vonnob, Tarbell, Rook, De Camp, etc., etc.?

What can be the matter?

Of course the time is ripe for another exhibition society. What has become of the association which backed the big Armory show last year? Are its international propositions too unwieldy?

Let's have a new organization of artists. The time IS ripe. The Academy needs the stimulation of rivalry—continuous rivalry. The new organization should be much more exclusive than the Academy. Its exhibitions should not be huge. Art is not such a huge affair. Let the Academy go on as it is. There is much good in it, and from it. But there should be another Society of Artists—one not pledged affectedly to revolution, but one very stringent and exacting, one absolutely free to recognize nothing but the purely artistic aspect of its case—one whose exhibitions should be, not an annual circus, but an annual record of the best of the nation's achievement.

It is obvious, from the character of the regular academy shows, that the sum of the nation's fine achievement in art is not very large annually. There is no reason why it should be. But it would help enormously if we could have in New York, every year, an exhibition, to which the best artists would be glad to contribute—an exhibition to which the visitor could go with a feeling of security against blatancy and commercialism—an exhibition to which the dealer and the collector could go to find new work of absolute integrity—and finally an exhibition to which the artists could go and feel happy and proud of their profession.

James Britton.

Hartford, Conn., Jan. 8, 1914.

that Mr. Seyffert would not exhibit a picture at the Sketch Club, but a picture by him was shown.

At the annual meeting of the Philadelphia Sketch Club, the officers nominated for 1914 were the same as last year, Charles Stevens, President; George Spencer Morris, Vice-President; Covington Few Seiss, Secretary; William H. West, Treasurer; and F. Geigler, Librarian.

On Jan. 14 Mr. F. Wesley Little will exhibit some of his pictures for a month. The annual club meeting will be held Jan. 24. This is always a brilliant function, and looked forward to with delight.

Mr. Jas. C. McClees, the veteran art dealer, who has been ill for several weeks, is, I learn, on a fair way to recovery.

An exhibition of watercolors by F. Hopkinson Smith, artist novelist and poet, is now on exhibition at McClees Gallery, and is creating the usual favorable comment.

Harrington Fitzgerald.

## PA. ACADEMY'S PARIS JURY.

The approaching event of the season in Phila., the Academy's annual, will mark the climax of activity, but the fleeting promise of something different, suggested by the management's effort to put Edward J. Steichen upon the Paris jury for the show, has been crushed by that gentleman's unwillingness to serve. Max Bohm takes his place, and the much-vaunted "sanity," which is here felt to be a quality, will reign unruffled.

The Pa. Academy is suing for \$1,090.63, deducted from the \$30,000 Lambert bequest because of alleged depreciation of the securities since Mr. Lambert's death.

## PITTSBURGH.

The Meunier collection will remain at Carnegie Institute until Jan. 18. It will be shown in New York under the auspices of Columbia University, in the Avery Gallery, beginning Jan. 25. About Feb. 1, the pictures by Arthur Davies, William Glackens, Walter Pach, Maurice Prendergast, Joseph Stella, and others now on view in Gallery L of the Institute, are to be shown in New York.



## LONDON LETTER.

London, Jan. 1, 1914.

Business wanes and exhibitions are sparsely attended during the Christmas tide, and other matters than Art are occupying people's minds, to the detriment of their attendance at galleries and salesrooms. A little exhibition, however, that continues to draw a goodly number of interested spectators is that of Jacob Epstein's Sculpture at the Twenty-One Gallery. Although a number of the sculptor's drawings are on view, the exhibits of Sculpture are limited to six, all of which are interesting, though for different reasons. As one watches the different stages of development through which the art of this most original of our modern sculptors has passed, one cannot but wonder what is likely to be his ultimate destination. Quite Florentine in feeling is a remarkably strong head in bronze, of which the Luxembourg has already acquired a copy, while indicative of a later and perhaps profounder period is a wonderful Babe's Head, which gives all the tenderness and emotion which it is possible to convey with a subject of this nature. A Group of Birds is purely Egyptian in inspiration but two carvings in Flenite are too Polynesian in conception to say very much of import to the average British onlooker. In the very flexibility of Mr. Epstein's art and his obvious impressionability to new ideas and method, lie at once his strength and his danger, but although his work may be of unequal attainment, it can never be said to be of anything but unusual power.

## Price of the Titian.

Rumor conjectures variously the price paid to Sir Hugh Lane by Mrs. J. T. Emery of Cincinnati for Titian's Portrait of Philip II. some £80,000 was the price first published in the press, a few days brought it down to £70,000, and a few more to £60,000, although perhaps the actual figure may have been divulged to America, England is still in doubt as to the magnitude of the sum.

Many Continental dealers attended Christie's for the recent sale of tapestries, belonging to the late Mr. H. G. Brandreth of Houghton Hall. A set of three Gobelin panels, woven under Lefevre and illustrating Bacchanalian subjects, was carried off by Mr. Courreau at a price of 1,500 guineas. The same sale included various items of porcelain of which the most important pieces fell to Mr. Amor who paid £168 for a pair of small Worcester two-handled vases and covers, 6in. high, and £336 for a Chinese dinner service, Kein-Lung. This service was enamelled with an European coat-of-arms.

## Good Prices at Christie's.

A record price was that of 540 gns. paid at Christie's by Messrs. Agnew for a first state of the mezzotint of "Romney's Group of the Wife and Daughters of John Stables." Until this occasion, the highest price reached by this example had been 310 gns. some five years ago. It is interesting to note, in this connection, that the sum originally paid to the artist for his picture was a mere 50 gns. A further record was established in the case of the first state of the mezzotint by Valentine Green, of Reynolds' "Lady Harriet Herbert," for which Messrs. Colnaghi & Obach paid 520 gns., marking an advance of 10 gns. on its price in 1905.

## John's "Pencil Studies from Life."

Augustus John continues to challenge us with his perverse indifference to all established precedents, his present exhibition of "Studies from Life in Pencil and Chalk," are more than ever brilliant and individual, and there would appear to be no limit to the vitality which he is able to bring to bear upon his work. The word genius is too liberally applied nowadays, to what is but little more than mere facility, but in the case of Mr. John, one need have no hesitation in using it. Especially fluent are the studies from life in pencil, giving no evidence of deliberation or consciousness in

their mastery of line, but achieving everything with a hand that knows no difficulty. Those collectors, who are at present turning their attention to the acquisition of this artist's drawings, will certainly find no cause to regret their investment later on.

The British Museum is now the richer, through the agency of the National Art Collections Fund, by the acquisition of two rare and complete sets of lithographs by Daumier. These are the "Canotiers Parisiens" and "L'Histoire Ancienne," the latter of which is ultimately due to the generosity of Mr. Van den Bergh. The Print Room has likewise been recently presented with Auguste Lepere's "La Seine au Pont National," one of his finest etchings and the wood engraving of Rouen Cathedral, while the widow of the late E. M. Sygne has, in conjunction with Messrs. Connell, of Bond Street, given a group of 24 etchings by that gifted artist. The trustees of the Museum have themselves purchased etchings by Spencer Pryse, McLure Hamilton and Ernest Jackson.

L. G. S.

## ITALIAN ART NEWS.

Milan, Dec. 29, 1913.

The finding of "La Gioconda" is of greater interest for the Government authorities and for journalists, than for artists. In Italy art criticism is in the hands of scholars and of so-called scholars, and the latter, influenced by politics, too, write according to opportunity. To conclude, artists are uninterested in "La Gioconda," not being able to agree with the political press, which, dealing now with the subject, makes people suppose that no other picture than "La Gioconda" has reached the summits of painting. The exaggeration is evident, but the discovery of the Leonardo picture has opened a field to all kind of exaggerations. Photographs of all kinds are taken, and the Government officials who accompanied the picture, protected by the police, were probably pleased to give the newspapers an opportunity of showing how much they admired the work, forgetting that they gave the humorous papers matter to be discussed more or less seriously!

In the meantime one hears that the stealer of the picture, Lorenzo Peruggia, assisted by his lawyer, claims that the French Government, not having presented a regular petition, cannot act against him.

## The Cenacolo Vinciano.

Speaking of Leonardo, I must say that the "Cenacolo Vinciano," after the last works of reinforcement, has more than ever lost its old fascination, and it will be lighted up by a reflector, purposely constructed. This was necessary, for in Milan the dull grey days are pretty frequent, and the fog during the winter is nearly as common in Milan as in London, except in its color.

It was suggested that a glass be put over the "Cenacolo" (The Last Supper), and the proposal has led to endless discussions. In Italy there are few pictures, in the galleries, protected by glass. The glass, in fact, changes the nature of the color, when it does not wholly prevent the view of the painting, especially if the general tone is dark; and the picture is placed in front of the windows; besides, the glass hinders the necessary airing for its preservation, and the dust is easily introduced, and damp gets condensed during the variations of temperature.

For these and other reasons, it is thought the application of the glass to the "Vinciano Cenacolo" ought to be abandoned.

The lawsuit of the famous sculptor Paolo Troubetzkoy against the antiquary Luigi Ferla, who, according to the prosecutor, had had some works bearing the signature of Troubetzkoy melted and had them sold for his account as originals, has just closed here. There were talk of forgery and of alteration of works, made in the first years of Troubetzkoy's artistic life, namely, "La Cagnetta," "Il Bedinno," "Col Commello," and "La Signora Seduta." The Counsel sustained that of the works abandoned in Milan by Troubetzkoy, many reproductions were made, nor did the sculptor ever raise any opposition, as he never made public his reserve for the rights of authorship.

The signature of the sculptor, having been left, would have been a delicate point in the matter if it had not shown, on the contrary, the bonafide of the antiquary who was acquitted. This is very important for the point sustained by the counsel: the bonafide shown in the keeping of the signature.

Alfredo Melani.

## PARIS LETTER.

Paris, Jan. 1, 1914.

The New Year holidays are upon us, and there is nothing doing in the way of sales and very little even in that of exhibitions. The first fortnight of January is taken up with visits and parties and the whole month is always a quiet time in the art world. As usual, there will be no sales of any importance during January, but in February the auction rooms will again begin to be lively.

There is no new exhibition of any special interest to record, except one at the Georges Petit gallery, which has the title of "Les tout Petits," and is of an amusing and original character. As its name implies, it is a show of very small paintings and watercolors, mostly about four inches high, by various artists, each of whom has about fifteen exhibits. The exhibition is presumably intended to assist those who do not know what to give as a New Year present. The artistic merit of the pictures is not very high, but there are some pretty things among them, almost of the nature of miniatures.

## M. Bonjean Passes.

It is with great regret that I have to record the death, resulting from a painful operation, of M. Theodore Bonjean, the well-known picture dealer of the rue Laffitte. M. Bonjean, who was a man of great taste and judgment, formerly dealt in modern pictures, but in recent years he abandoned them for the Old Masters and succeeded in inducing the majority of his clients to follow his example. He had a rather exclusive clientèle, who had great confidence in his judgment, and he was one of the very few picture dealers able to make collectors buy old pictures on their merits. M. Bonjean was noted for his uprightness in business, was universally respected, and his death at a comparatively early age, just when he was thinking of retiring from active business, is regretted by all who knew him.

## Luxembourg Collections Transfer.

A Deputy, having objected to the proposed transfer of the National museum of modern pictures and sculptures from the Luxembourg to the Seminary of St. Sulpice, the "Temps" has asked the opinion of several well-known artists who are nearly all favorable to the scheme. The plans which M. Deruaz, the architect, has made in collaboration with M. Bénédite, the Director of the Luxembourg, for the conversion of the Seminary into a museum, are most satisfactory, and it is hoped that the work will soon be put in hand, for the Luxembourg is over-crowded to such an extent that a large number of pictures cannot be exhibited.

I am glad to say that the Institute of France has yielded to the protests against its regulations in regard to the Jacquemart-André museum to the extent of opening it for an additional day weekly. It will, in future, be opened on Fridays as well as Thursdays with an admission fee of one franc.

## December's Art Sales.

The sales during the last week of December have been unusually numerous and important for the end of the year. Among them were two which excited great public curiosity, those of the furniture and effects of M. Deperdussin, the defaulting financier, who is at present under arrest, and of Pierrette Fleury, the unfortunate young demi-mondaine, who died recently from the effects of cocaine. The Deperdussin sale, which contained nothing of any interest, realized \$11,880, and the Fleury sale \$29,516. The most important lot in the latter sale was a necklace of 71 pearls, for which M. Glasberg paid \$11,000.

On Dec. 19, M. Baudoin obtained a total of \$50,688 in a miscellaneous sale. Two Flemish XVI. Century tapestries, for which the experts asked \$17,600, were hotly contested by Mm. Roseneu, Bacri, Velghe and Herr Bernheimer, of Munich, who finally secured them for \$20,720. A sofa and eight armchairs in mahogany covered with Aubusson tapestries (end 18th Century), fetched \$4,532. A picture by Drolling, "The Charlatan," which fetched \$1,804 at the Haro sale in 1911, only went up \$1,298, at which price it was bought by a private collector.

M. Desvougues sold, on Dec. 19 and the following days, a private collection, which realized \$62,280. Nattier's "Apollo and the Muses" fetched \$3,960 and a portrait of a child (believed to be the Duchess of Burgundy), by Mignard, \$2,596. For a terracotta group of the French school of the 18th century, representing a cupid holding a tablet, M. Adrian gave \$3,256.

The collection of Baron de Christiani, sold by M. Baudoin, on Dec. 20, realized \$42,800. The highest price was \$7,150, paid by M. Grosse for the portrait of an actor by Mignard. M. Féral gave \$4,400 for Nattier's portrait of the Marquise de Lenoncourt, a signed picture; this like other recent prices shows a marked decline in the value of Nattiers. A pair of bronze Louis XVI. candelabra fetched \$4,180.

Robert Dell.

## PARIS STUDENTS CELEBRATE.

The association of former students of the Ecole Nationale des Beaux Arts, of Paris, celebrated Dec. 23, the fiftieth anniversary of its establishment as it now exists, by a banquet, followed by a reunion of the artists who claim the institution as their Alma Mater. The year 1863 was, indeed, a very important date in the history of this famous school of art. It was then that M. Nieuwerkerke, Superintendent of the Fine Arts, proposed to the Imperial Government to reopen the organization. Previously to this date the State had no authority over this most important branch of public instruction, but from that time the French Academy ceased to exercise its influence upon the school and the Government assumed the direction. The painter Ingres protested, but in vain, against the new order of things. It was also in 1863 that were organized the ateliers of painting, sculpture, wood engraving, architecture, the medallist art and lithography.

The guests at the banquet included both former and present students, and it was intended by this manifestation to commemorate half a century of successful effort in the matter of instruction in the various lines of art. M. Viviani presided at the affair, assisted by the distinguished director of the school, M. Léon Bonnat, and the assemblage was honored by the presence of M. Raymond Poincaré, President of the Republic, who in reply to the opening address by M. Bonnat, traced briefly, with his habitual precision and felicity of expression, the events leading to the origin of the school, defined the extent of the control of the Government and urged the necessity of a traditional education which would not subject the artist to any limited mannerism but place him in the fundamental conditions necessary for the complete development of his genius or his talent, quoting Taine's epigramme, "l'école fournit le foyer et le bois, l'étincelle vient d'ailleurs."

M. Poincaré proceeded to say further that the student not only receives from the professor advice and criticism, but he is also led to compare the works and manner of the artist who is his instructor with that of other artists, ancient or modern, thus freeing himself from the need of following any absolute formula and giving himself the facility to enlarge his comprehension of things artistic and to evolve the mass of observations made, in that way, his own definite personal conception. While the student is at the school, all his surroundings tend toward the sentiment of the beautiful, the course of study where the theory and practice lend each other mutual support, the concourse, which has the effect of keeping the desire to succeed always present, the image of Rome, animating his courage and stimulating his ambition, the very atmosphere of art that pervades the Beaux Arts, fragments of architecture and sculpture kept there, the books, drawings and prints, the faithful reproductions of famous works of painting and decoration, all these attest the power of art and the permanence of French taste.

Eugène Castello.

## CLEVELAND.

F. Hopkinson Smith has an exhibit, at the Korner & Wood galleries, of sixty-four watercolors and charcoals, illustrating Dickens' characters and locales.

F. W. Simmons, Cleveland artist, has returned from Paris, where he has been working for several years and will open an exhibition of figure work and landscapes at the Korner & Wood galleries Jan. 19.

Efforts of Clevelanders in art, music and literature are to receive first recognition in their own city if a "Cleveland First" plan presented to members of the Advertising Club proves successful. Preliminary details of the plan were presented by Edmund Vance Cook to 200 ad men assembled at the Hollenden Hotel for their annual Yuletide meeting. Following the meeting Paul E. Ryan, president of the club, announced he would appoint a committee to cooperate with committees of other organizations to bring about the aim of Cleveland artists.

J. D. R.



# CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Academy of Design (Nat'l), 215 West 57 St.—Annual Winter exhibition, open daily to Jan. 19.
- Brown-Robertson Gallery, 707 Fifth Ave.—Dry-point and soft line etchings, by Thomas R. Manley, to Jan. 14.
- Carroll Art Gallery, 9 East 44 St.—Paintings and drawings by Arthur B. Davies and decorative screens by Robert W. Chanler, through Jan. 15. Pictures by Randall Davey, Jan. 12-Feb. 5.
- City Club, 55 West 44 St.—Oils by Robert Vonnoh and sculptures by Bessie Potter Vonnoh.
- Charles, of London, 718 Fifth Ave.—Grosvenor Thomas collection old English stained glass.
- Cosmopolitan Club, 133 East 40 St.—Portraits and other oils by Cecilia Beaux, Jan. 12-Feb. 10.
- Daniel Gallery, 2 West 47 St.—Works by Samuel Halpert, to Jan. 20.
- Dreier Gallery, 560 Fifth Ave.—Davies' porcelains, to Jan. 11.
- Durand-Ruel Galleries, 12 East 57 St.—Exhibition of still-lives and flowers, by Manet, Monet, Pissarro, Renoir, Sisley, André and d'Espagnat, to Jan. 14. Oils by late Henry Moret, Jan. 17.
- Duveen Galleries, 720 Fifth Ave.—Loan exhibition Old Masters British school—benefit Artist's Fund and Aid Societies, opens Jan. 10.
- Ehrich Galleries, 707 Fifth Ave.—Early French portraits, Jan. 10.
- Folsom Galleries, 396 Fifth Ave.—Paintings by Roswell M. Shurtleff, through Jan. 16. Theatrical Etudes by R. Wenger, to Jan. 17.
- Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.
- Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.
- E. M. Hodgkins' Galleries, 630 Fifth Ave.—XVIII century French pictures.
- Katz Galleries, 103 West 74 St.—Engravings by Arlent Edwards and others, to Jan. 15.
- Kennedy Galleries, 613 Fifth Ave.—Whistler in portraiture and caricature.
- Keppel Galleries, 4 East 39 St.—Whistler lithographs from collection Thos. R. Way, to Jan. 30.
- Knoedler Galleries, 556 Fifth Ave.—Loan exhibition of 25 Gainsboroughs and 10 Turners, benefit Artist's Fund and Aid Societies. Opens Jan. 22.
- Macbeth Galleries, 450 Fifth Ave.—Group exhibition by six American artists and drawings of wild fowl by Frank A. Benson, to Jan. 19.
- Macdowell Club, 108 West 55 St.—Tenth group exhibition "Women Painters" to Jan. 20.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.
- Montross Galleries, 550 Fifth Ave.—Paintings by Hugo Ballin, to Jan. 16. Oils by George Bellows, Jan. 17-31.
- Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes by Alfred Vickers.
- National Arts Club, 119 East 19 St.—Special painter-member's exhibition, to Feb. 1.
- New York School of Applied Design, 160 Lexington Ave.—Landscapes by Charles Ebert, to Feb. 1.
- New York Public Library, Room 321—The making of an etching, Room 316, exhibition of etchings by Frank Brangwyn, to Jan. 15. Etchings by A. T. Millar. Engravings of the 15th and 16th centuries, on indefinitely.
- Powell Gallery, 983 Sixth Ave.—Aquarelles and drawings by Carton Moorepark, to Jan. 12.
- Robert W. Partridge, Plaza Hotel—Heirlooms from Up Park, Petersfield, England, purchased direct from Heir Apparent, son of Earl of Clanwilliam.
- Strauss Gallery, 285 Fifth Ave.—Oils by Andre Champollion, Jan. 12-2.
- Union League Club—Monthly exhibition 23 representative American oils, to Jan. 21.

## COMING BOOK AND ART AUCTIONS. NEW YORK.

American Art Association—American Art Galleries, 6 East 23 St.—Old and modern foreign and American oils and watercolors from Redman and Daniel O'Day estates, Jan. 15-16, 8 P. M.

Clarke's Auction Rooms, 5 West 44 St.—Golden collection porcelains and jades, Jan. 16-17, 3 P. M.

Metropolitan Art Association—Anderson Galleries, 15-17 East 40 St.—Lambert collection of Lincolniana—Jan. 14-15, 2.30 and 8.15 P. M. and Jan. 16, 2.30 P. M. Mem. sale Chas. Roswell Bacon's oils and drawings, Jan. 19-20, 8.15 P. M.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Sale mixed paintings all periods and schools, Jan. 13-14, 8.30 P. M.

## EXHIBITIONS NOW ON

### EARLY ENGLISH PORTRAITS.

The most important exhibition of distinguished early English portraits, probably ever held in this country, and the most significant, in that it presents a selection from those works purchased from the house by prominent American collectors during the past three years, and thus emphasizes the leadership of this country as a mart for the great art works of Europe—will open at the Duveen Galleries, No. 720 Fifth Ave., today. An admission fee will be charged, the proceeds to go to the Artists Aid and Fund Societies.

### Some Works New to Americans.

While through the press, the American art public has learned, now and then, of the acquisition by prominent American collectors of some of these great pictures—there are others now displayed, whose presence in this country was not generally known, for example, the splendid full-length portraits of the "Ladies Elizabeth and Maria Coyngham" and "Mrs. Thomson and Child," by Sir Thomas Lawrence, the full-length seated presentation of the elderly, sweet-faced "Mrs. Andrew Hay," by Sir Henry Raeburn, and the brilliant, three-quarter length standing portrait of "Mrs. Jordan," by John Hoppner—all acquired by Mr. E. T. Stotesbury of Philadelphia. These five pictures alone would make the exhibition an event.

Then follows Mr. George Gould's remarkable full-length seated portrait of "Charles Frederick Abel," by Thomas Gainsborough, also not known to American art lovers, and an exceptional work.

### Mr. Frick's Fine Pictures.

Of the three pictures acquired by Mr. Henry C. Frick, Reynolds' "Lady Elizabeth Taylor," a three-quarter length seated presentation, most typical in every way, Romney's charming, full-length standing portrait of "Lady Milnes," one of the finest examples of his brush, and Gainsborough's, also most typical, full-length standing portrayal of the "Hon. Anne Dunscombe." The Romney is best known to American art lovers.

### Mr. Huntington's Six Portraits.

Mr. Henry E. Huntington's six acquisitions include the full-length standing portraits of the "Viscount" and "Viscountess Ligonier," by Gainsborough, shown at the opening of the Toledo Museum in Jan., 1912, and widely reproduced at that time in the press, the same master's full-length standing portrayal of "Lady Petre," also known, the altogether lovely full-length standing and seated, respectively, presentations by Reynolds, of the "Countess of Harrington" and "Mrs. Edwin Lascelles," and the important and fascinating double portrait of "Caroline, Viscountess Clifden and Lady Elizabeth Spencer," by Romney.

There are only two pictures shown, the names of whose owners are not given in the beautifully illustrated catalog which has fine and satisfactory duotone reproductions of all the works exhibited, namely, Reynolds' exquisite portrayal of maternal love, "Mrs. Otway and Child," and his full-length standing presentation of that stately Patrician Dame, "Lady Sarah Bunbury."

The charm, refinement, grace and decorative feeling of the early English masters are so emphasized in this superb display, that it should, and will doubtless attract throngs of connoisseurs, artists and students.

The exhibition opens too late for detailed notice of the pictures, or a resumé of their history—for they all have rare pedigrees—this week. Suffice it to say that no more remarkable or beautiful portrait exhibition has ever been held in America.

J. B. T.

### Early French Painters at Hodgkins.

One of the most charming, daintiest little exhibitions imaginable—that of carefully and tastefully chosen examples of Ten XVIII century French painters, among them De Troy, Le Belle, Roslin, Triquesse and Van Gorp. "Petits Maitres," not known as they should and now will be, to American art lovers, is now on at the Hodgkins Galleries, No. 630 Fifth Ave.

Seldom can the art lover find more real pleasure and instruction in an art display than in studying the work of these clever and able men, as now shown in a most appropriate and artistic setting.

As Mr. Hodgkins well says in his appreciative and well-written foreword to the dainty little catalog, "After the beginning of the XVIII century, the Dutch painters of small cabinet pictures practically ceased to exist, and it was left to France to cultivate this particular branch of painting."

"They undoubtedly showed themselves worthy of the task, for instead of depicting the peasants, tavern brags, and military subjects which were so well done by Jan Steen, Teniers, Ostade, Wouverman and others, they chose a higher level of society. Charming boudoir scenes, family life, and the shepherdess were natural to the poetic taste of the French Artist. Unfortunately many of the artists who painted such scenes have been overlooked by the American Collector, who has given his attention chiefly to the Great Dutch and English and, in some cases, to the French Portrait Painters."

"Because the men who liked to paint 'subjects' were less successful when they tried their hands at Portraits is no reason why they should be neglected; their work being full of refinement and harmonious coloring besides great poetic thought."

Of the works which the most charm in the display, one must pause before the little outdoors with figure—a lady seated in a park, by Triquesse, most subtly delicate and decorative, in fancy and execution, "La Separation Douleureuse," of Vangorp, wonderful in color quality and rendering of textures, the two charmingly decorative examples of Roslin, both figure and outdoor subjects, the sketch by De Troy for his large picture, "La Surprise," in the South Kensington Museum and Le Belle's quaint, beautifully-painted portrait of "Mme. Adelaide de France."

Of these painters De Troy is best known by his "Dejeuner d'huîtres" in the Chantilly Museum. Roslin was a Swede transplanted to Paris and a friend of Boucher's, and Alexis Le Belle was the Court Painter at Versailles under Louis XV, whose children he limned.

Of the better known men, here also represented, are Largilliere, with two superb, more broadly painted than usual, half-lengths of the "Comtesse de la Suze" and "Mme. de Scudery." Lagrence, the follower of Boucher, with a "Nymph and Cupid" and a "Nymph Bathing," the latter, one of the finest and purest Nudes imaginable, the rare Mathieu Le Nain with a strong full-length portrait of the "Marquis de Cinq Mars," and, lastly, Nattier, represented by a typical small oval portrait of the "Comtesse Gillette."

There is also shown a virile, broadly-painted, decorative canvas, "Boy Holding A Bird," by the Italian Ghislandi—in religion Fra Vittori, and a most attractive work. Mr. Hodgkins is to be warmly congratulated on this display—one of marked refinement and quality.

J. B. T.

### Seven Painters at Macbeth's.

Those six eminent American painters, Emil Carlsen, Paul Dougherty, Frederick C. Frieseke, Childe Hassam, Willard L. Metcalf, J. Alden Weir, and a comparative newcomer Kenneth H. Miller, unite in a display of 31 oils at the Macbeth Gallery, No. 450 Fifth Ave., through Jan. 19, which is one of the most attractive and interesting "group" shows New York art lovers have had the opportunity of enjoying in many a day.

The examples of the men have been judiciously chosen, and the display, both as a whole and in its individual numbers, is exceptionally strong.

Few of the pictures shown have been seen before in public, and even these few are good to see again, notably Weir's "Pan and the Wolf." The same virile painter has three other examples, "The Plaza-Noturne," a poetic rendering of night in the Metropolitan locale, a fine study of a "White Oak" and a delicious tender Spring landscape. Metcalf is well represented by a "Seaside Pasture," a more broadly painted than usual "Midsummer," a typical tree study "Blossoming Maple," and a delicate, dainty "Maytime."

From Frieseke's clever and facile brush come five charming figure and outdoor subjects, of which the best is "The June Garden," full of quivering light. Delightful and cleverly painted, also, are his decorative "Spring," the "Venetian Blind," a study in blues, finely handled, and "La Poudreuse," most delicate in color and tone.

Emil Carlsen shows two marines, a coast scene and a still life. The marines are typically clear aired, fresh and truthful, beautiful feeling transcriptions of the steely blue gray seas of the Baltic. The coast scene is a low keyed tonal work, and the still life, as always skillful.

Paul Dougherty is at his best in his dramatic "Equinoctial" and his largely conceived and sunlit "Cape Cornwall." A broadly painted strong Swiss scene "Riffel Alp" is also notable.



"MALLARDS ALIGHTING."

By Frank W. Benson.  
Now at Macbeth Gallery.

Two characteristic coast scenes, one at Cape Cod and the other at Gloucester, with a view of the old church at Provincetown, and an interior with figure "The Window Curtain," all as good in color as usual, make up Childe Hassam's offering. Kenneth Miller, who is evidently a follower of Arthur B. Davies, shows a tender low toned landscape, a misty "Children on the Beach" and two figure works, all filled with sentiment, if a little vague in treatment.

In the lower Gallery at Macbeth's there are shown a score or more of black and whites, drawings of wild fowl by Frank W. Benson, so true to life and nature, and so permeated with sporting feeling as to stir the pulses of all sportsmen. No American artist has so truthfully rendered the flight of the American wild swan, goose and duck, as has Mr. Benson in these drawings, and those who have lain in wait on chill Autumn or Winter mornings or eves, in blinds and duck boats along the Atlantic Coast, to shoot the wildfowl over decoys, will live over again their "dear delight" of those mornings and eves in these works. The members of American wildfowl shooting clubs will compete eagerly for these drawings when they become known.

### Portraits by Mrs. Mottet.

The example of Jeanie Gallup Mottet (in private life Mrs. Henry Mottet, wife of the Rector of the Church of the Holy Communion), should have been followed by Mrs. Benjamin Guinness and other ambitious women and men who have rushed into New York exhibition galleries the past few years, with portraits and landscapes, showing all too plainly the lack of sufficient study and application.

Mrs. Mottet, on the other hand, who began painting a few years ago and has shown her work only privately, now and then to friends, has diligently studied and applied herself, until now, in an exhibition of fourteen portraits at the Knoedler Galleries, on through today, she proves herself well equipped and up to exhibition standards. Not that Mrs. Mottet should abandon further and hard study—by no means. She has yet much to learn, but her work now shown, is most creditable and has passed beyond the amateurish stage.

As is usually the case with young painters, Mrs. Mottet's smaller canvases are her best. The "Little Maid of Plougastel" is a rich colored, well painted presentation of a Breton maiden, and her small figure work, "A Ballade in Porcelain," purchased by Mrs. E. H. Harriman for her Arden home, while naturally suggestive of Pater or Lancret, has a charming subject, is delicate in treatment and altogether a dainty production.

"The Chintz Gown" is the best of the larger works, and is a decorative and well-painted canvas. The most effective of the portraits is the full-length entitled "Portrait in Black." The full-length standing presentations of Dr. Mottet, and Canons Nelson and Douglas are faithful likenesses, and well painted, if necessarily Academic in treatment. That of Dr. Mottet has a delicate low color key and soft harmonious color. The full-length, "The Falconer," is effective, but the pose is strained.

That Mrs. Mottet has versatility is proven by the two sunlit impressionistic outdoors with figures "Edge of the Pool" and "Garden Portraits." So good is Mrs. Mottet's present fulfillment, and so large her promise, that she is to be congratulated on this, her first, public exhibition, which presages stronger and better ones in the future.

J. B. T.

### French Nobleman's Portraits.

The "Real Bluefish," as George Ade would call them, of Philadelphia society, have stolen a march upon their fellows of New York and have been limned by a real French nobleman—none other than the

(Continued on page 8.)



## CHICAGO.

The eighteenth annual Exhibition of the Society of Western Artists, now on at the Art Institute, will run to Jan. 28. The display is small and quite disappointing, and occupies only two galleries with many former exhibitors regrettably conspicuous by absence. Nine Chicago artists are represented, Adam Albright by his characteristic country children, "The Silver Sea" and "Big Fish up the Creek"; Gardner Symons by "The Bridge,"—whose lovely arches of the aqueduct have been painted by every artist of note; Edgar Payne, by his two landscapes; Frederick F. Furmann, by "Curious Girls," a group of youthful figures on a slope; Charles Francis Browne, by "Autumn Clouds"; Charles Abel Corwin, by "Gray Day, Gloucester"; Albert Schmidt, by "Evening"; Walter Marshall Clute, by "An Afternoon Call"; Pauline Palmer, by "My Mother" and "Late Afternoon," and Earl Reed by five etchings of which "Neighborhood Gossip" is notably the favorite.

L. H. Meakin has two examples, "A Cloud," and "An Effect of Rain"; Kate Reno Miller, "Afternoon in the Garden"; Clement Barnhorn, "Tis I, be not Afraid"; John Rettig, "The Reader"; Herman Wessel, "Gray Day" and "An Oriental Study"; E. T. Hurley, six examples, and Charles Juergens, two interesting scenes of the "Ohio River" and "Camp." These all are artists of whom Cincinnati is proud.

## Other Good Works.

Tom P. Barnett attracts with "Bal Masque" a colorful canvas, Fred Gray with two portraits, his father and Hon. Joseph G. Cannon, and Fred Carpenter with three figure pieces, "The Invalid," "Young Girl at Play," and "A Midsummer Idyl" (the latter, two wood nymphs with Pan piping nearby), Oscar Berninghaus has "Scouting" and "Sleepy Mid-day," Charles Galt, "A Pastoral," Arthur Mitchell and William F. Matthews, two interesting examples each; Carl G. Waldeck, "Played Out," a portrait, Dando, "Turkish Belle," Dawson Watson, a life-size nude with black cat at her feet, "The Black Cat," and Gustav Von Schlegel, a portrait and a marine. E. H. Wuerpal shows "Night Follows Day" and "Evening Symphony." All the above are St. Louis artists.

Among other exhibitors are Ellsworth Woodward, who sends from New Orleans "Starlight," Christ Walter, Avalon, Pa., "Spring Evening"; J. H. Sharp, two Indian scenes, "The Stic," and "The Gamblers"; Bert Phillips, Taes, N. M., "The Captive Warriors"; and Frank Reaugh, Oak Cliff, Texas, "Herd on the Wichita." Otto Stark has three examples, T. C. Steel two, and others, works of equal importance, which must be mentioned later.

## A Gilbert Stuart Portrait.

The "Friends of American Art" have purchased a portrait of General Henry Dearborn by Gilbert Stuart, painted in 1812. This original was copied several times by different artists. It hung in the Calumet Club here as a gift from L. G. Gage, and fifteen other members of the Commercial Club. These went to New York, where it was recently purchased and returned here.

## Dr. Bredius Gives Opinions.

Dr. Abraham Bredius, director of the Hague Museum, passed judgment on the works in the "Old Masters" gallery at the Institute, and proclaimed that the "Portrait of a Man," artist unknown, is by Memling. The "Coast Scene," attributed to Zeeman, he says, is by Jan van der Capelle, and the landscape thought to be by Solomon von Ruysdael, he says, was painted by his cousin Jacob. The distinguished art "expert" gave unstinted praise to the valuable works here and in other American museums.

He said that he considered the Ben Foster in the "Friends Collection" one of the best in the room, the Inness Gallery, "a grand room," and that Inness's picture, "The Catskills," could be hung alongside of the great Daubigny of the Louvre.

The visit here of the renowned antiquarian M. Jaques Seligmann, was a welcome one, and through him it is learned that a group of twelve enamels at the Institute, previously not identified, are Limoges enamels, probably from the Penicaud atelier.

## Among the Dealers.

Thurber's Galleries will show oils by Bertha Lum, Jan. 12-26. These are remarkable for their technique, having the delicacy

and quality of watercolor. Her "Temple Gates of Kyoto," "Nikke Osaka," and other cities are beautiful in tonal quality and treatment, the Fox women, rain, bridges, inviting roads, cherry blossoms, quaint types, children, river views, Fuji-San, and other fascinating scenes and subjects of Japan are more delightful, possibly in this medium, than in the woodblock color prints. These paintings measure from 20x34 to 10x14 inches.

Oliver Dennett Grover has on view at the Reinhardt Galleries, to Jan. 22, an exceptional display of his impressions of Venice and elsewhere, which will be noticed next week.

Albert Roullier, to follow the Dahlgren collection, is showing a superb group of Rembrandt etchings which are rare and unusually fine plates. Moulton and Ricketts have various examples of American and foreign art, all of the finest merit.

## Artists' Fête Successful.

The Artists' Fête was an unqualified success artistically, as the effect of the various groups convincingly demonstrated. Botticelli, personified, led the grand pageant with Flora in "Spring," and twenty in the procession. Each group of fifteen or twenty was a revelation, and as the five hundred costumed revellers came into view, there was great applause. There were groups after Holbein, the early Venetian artists, and English painters with Lawton Parker as Sir Joshua Reynolds. Pictures by Watteau, Goya, Meissonier, David and Ingres, the Degas (the "Dancing Lesson"), Velasquez (in which Ralph Clarkson appeared as Velasquez), Aubrey Beardsley (in which William P. Henderson appeared), Bakst, were all presented with George IV, Pierrot, Columbine, Harlequin, and the 20th Century Faddists, which last closed the pageant. The costumes were magnificent and correct in every particular, and seemed like pages from history from the walls of the world's greatest galleries.

The Palette and Chisel Club announce an exhibition of a collection of paintings by Wilson H. Irvine, a charter member of the club, to be held in the club rooms, 59 E. Van Buren Street, Jan. 12-31. Mr. Irvine is represented at the Art Institute, Municipal Art League Collection, the Muskegon Art Gallery and the Union League Club, and his paintings have been purchased by Messrs. Chas. H. Hutchinson, Edward B. Butler, Wm. O. Goodman, Benjamin Carpenter, Frank G. Logan and many other collectors, and he exhibits regularly at Carnegie Philadelphia and the Art Institute.

Among the distinguished guests from abroad at the Art Institute this week were Dr. Bredius, who returned for a brief stay in the city as the guest of Mr. Frank G. Logan; and Messrs. Jacques Seligmann and Stefan Bourgeois of Paris. It was Mr. Seligmann who discovered that the supposedly spurious Spanish enamels which had hung in the galleries nearly a quarter of a century and were not highly thought of were not Spanish at all, but genuine Limoges, probably from the Penicaud atelier. Since their identification the enamels have been cleaned, put in a glass case and have been hung in a conspicuous place in the galleries.

The inauguration on Christmas Day at Saint Ouen of a statue to Robespierre has called forth the scandalized criticism of the press.

The Society of Western Artists, via the jury of selection, awarded five cash prizes of \$100 each last week, to paintings, included in the annual exhibition now at the Art Institute. The artists honored are: W. M. Clute, O. E. Berninghaus, Maud H. Squires, Alice Schille, C. A. Corwin.

Honorable mention was awarded paintings by F. G. Carpenter, C. F. Galt, and A. H. Schmidt.

Giselle d'Unger.

## WASHINGTON.

The exhibition of oils by Aston Knight, which closed last week, is followed by "The Society of Men Who Paint the Far West," with an exhibition of their recent work in the Southwest, which was first shown in the Macbeth Galleries, N. Y.

## CHICAGO.

Arthur Ackerman & Son, of London, England, art dealers, have leased a store and part of the basement of the Barnheisel Building, at 616-22 South Michigan Ave.

## STUART WASHINGTON SOLD.

Mr. George L. Palmer, of New London, Conn., recently purchased the Rawle portrait of Washington by Gilbert Stuart.

## BOSTON.

The Boston Watercolor Club is an organization where the rich and poor meet and one feels less doubt as to who was their maker than is sometimes the case with such groups. The Club is holding its annual review at the galleries of what remains the one and only St. Bernard Hospice for homeless and wandering art exhibitions, the Art Club, and one might add at the only decently lighted exhibition room in town.

This small circle, within a larger circle, of aquarellists, has the unique faculty of getting together the "smartest" show of the year, and it is accomplished without offering any prize packages as bait to induce the brightest fish to swim in the pool. This year the "Cubist" and "Futurist" vaccination has evidently "taken" well, the show being made more exciting by the admission of work by Arthur B. Davies and others of that ilk. Boston's own spotty Prendergast they have with them, and he fairly outdoes himself with square-set blobs of color and twinkling high lights. The exasperating part of it all is that his style is so admirably suited to the subjects he uses—mostly little figures jumping about on sunny beaches.

Then William Schumacher's "classy" group of small separate figures in brightest of pigment jumps to the eyes like a dose of pepper or snuff, but, after a mental sneeze or two, one really rather enjoys these gay mannikins in their toy-like frames of bright colors. "Chanson d'Amour" should act on Boston's proclivity to finish faithfully as a counter-irritant. The nude drawings by Davies are interesting (though not exactly adapted to the use of primary schools), lending to the exhibition something of classic dignity.

George Hollowell makes a splendid showing in a group of six works; pictures from every point of view, even that of the layman. Rich, deep and penetrating in color, firmly drawn and excellently composed, they tell the story of life in the logging-camp in a unique way. The very breath of the big trees and the snow-laden land seems in them.

## Memorial to Mrs. Woodbury.

A memorial group of the work of the late Marcia Oakes Woodbury is a notable feature of the show. Her métier is well shown in these studies of Dutch types, remarkably well observed and modeled with firmness and yet with great subtlety. "The Smoker" is one of the best heads painted in watercolor in recent years. The tryptich, "Mother and Daughter," a peasant woman well entitled "Weary" and "Boy with a Boat," are good examples of this group.

Near it hang some Japanese washes in rather pretty color by Charles Hopkinson, Smith, and some well-staged Alps by L. C. Conant. A nude, rather alarmingly placed in the midst of a slight undergrowth of trees and called "In the Pine Woods," is by E. L. King, a newcomer one thinks.

C. H. Pepper lends spice to the occasion with a group of semi-portraits, loosely made but suggestive. His sotto-voce friends will squirm with delight to see that the faces are often twisted, though quite "alive." Margaret Patterson has some decoratively designed wood-blocks and a group of rather distinguished watercolors. Charles H. Woodbury, the Club's president, is modestly hung, but his two examples make the work in the immediate vicinity look rather gaudy and thin. Dodge McKnight is represented by a group of the usual thing, and Childe Hassam is there too with quite a number of chalk drawings on tinted paper, rather nice, but nothing thrilling about them except the name-plate of brass on each frame, beautiful to see.

An individual note is struck in the work of Charles Heil, a man of exceptional talent evidently whom brainy Boston would do well to cherish. He draws birds as well as a Japanese does flowers and that is enough to say. Laura C. Hills is represented by an interesting group including one miniature and many other women painters of distinction have highly interesting examples of their art. Miss Lillian Hale's drawing in charcoal is deserving of special mention. It is cosmopolitan in that it suggests no school or master. The execution is so beautifully subtle that it seems simple. Bright in tone throughout, refined in feeling and sentiment and exquisitely designed, one wonders how such a rare plant has ever grown in Boston's traditionally chilly soil. There are many other pictures well deserving comment did space allow. On the whole the exhibition is unusually attractive and reflect great credit on its promoters and participants.

"Shooting the Coots," is the latest attraction at a local gallery (ART gallery) if one is to believe the statement of a prominent morning journal.

This pastime is illustrated with true sporting feeling and enthusiasm by Boston's most medaled painter (to cull a flower of a peach from the same stalk), F. W. Benson.

Local art circles are now rent by a dis-

cussion, not of Mr. Tarbell's latest picture, the Museum's most dead acquisitions, or the internecine quarrels of art clubs, the unaccommodating hours of the St. Botolph exhibition, the "ungetatability" of the new "Road House," the recently appointed jury for the near Phila. Academy exhibition, the abandoned condition of Boylston St. roadway, or the small audiences at the Opera, or any matters of such dry national importance, but about that ("horrid thing"), an art critic's estimate of an exhibition by a bunch of women artists. The friends of the painters don't like what he said about this "modest" collection and their enemies do—hence all this talk. These young women, presumably young, as, with one exception, they have but recently soared on budding wings from the art schools, should not be judged with the same severity of painters of long experience. That, technically, their work is good is about as much as can be expected from them for several years to come. They are not to be blamed for painting as much like their former gods, namely, their instructors, as possible. They haven't much to say to be sure, but few painters have in this day of "edges" and "hand polished" finish? How can a great idea come to to a painter when his whole soul is "set on edge," so to speak?

Another critic (all Bostonians are critical, but a few are paid by enterprising newspapers to criticize in print!) who amusingly describes himself as a "loyal suffragist," also tells these women how they ought to paint. To point a moral he states that "half a dozen of the best young men of classes at the school," could probably make a better showing. Loyal believers as we are in the theory of men's superior brain development we still do wonder just why these aforesaid young fellows have not yet shown their heads above water. The Museum school turns out, presumably, a number of well-trained youths every year, but where do they stand artistically? There are not enough of them to make a little show in a small gallery! Go to Mr. Critic, and look about you!

The Franklin Pierce statue commission of New Hampshire has accepted the design by Augustus Lukeman of New York for the proposed statue of Pierce for the State House yard at Concord. The cost of the work is to be \$14,500, and the monument is to be completed by Oct. 15, 1914.

The Museum of Fine Arts was one of the beneficiaries under the will of Seth K. Sweetser, receiving \$25,000, to be known as the Seth K. Sweetser fund.

Through the generosity of one of the trustees, many of the galleries of the Museum have been provided with artificial illumination as a result of which the museum will be kept open on Saturdays and Sundays—the free days—until six o'clock throughout the year.

John Doe.

## MINNEAPOLIS.

Dr. Bredius and C. O. Kronig of Haarlem, spent two days here last week and also visited Mr. James J. Hill's Gallery in St. Paul. The visit of Dr. De Groot in 1912 to the gallery of T. B. Walker, to "experteize" the then newly acquired Rembrandt picture, "The Adulterous Woman," was given extended notice in the ART NEWS, and attracted wide interest. Dr. Kronig now accompanies Dr. Bredius, it is said, for the sole purpose of seeing the Walker Rembrandt. Thus far neither "expert" has expressed an opinion in public, at least, on the canvas.

The Fine Art Society has begun the exhibitions of the year with a display of loaned Japanese color prints, and Chinese paintings, owned by the local art collector, Wm. F. Fletcher. As a fitting setting for these, the gallery has been transformed into a Japanese temple, with screens, temple ornaments, bronzes and appropriate carvings.

Two members of the Attic Club have a dozen or more pictures in the Edmond Brooks Gallery, Edwin Hewitt, the architect, and Harry Robins.

The School of Fine Arts has resumed its "Art Bulletin," having been temporarily suspended. Robert Koehler, Director of the School, is the editor, and very fittingly devotes considerable space to the new Art Museum, with a picture of President W. H. Dunwoody (who by his gift of \$100,000, inspired others, until the fund of a \$1,000,000 was contributed) as well as of Mr. Clinton Morrison, who donated the beautiful park site for the Museum.

A beautiful memorial window was unveiled in the west transept of Plymouth Church during the holidays, a gift of Mrs. Charles S. Pillsbury, in memory of her father and mother, Mr. and Mrs. Philip B. Winston. It is the third in the plan and represents "Service." The window was designed by the English artist, Bladen, and executed by a New York firm, and is gothic to correspond with the church architecture.

Edwin Dawes, a local landscape painter, has had a picture accepted for the Winter Academy exhibition in New York.

M. C. Wells.



## EXHIBITIONS NOW ON.

(Continued from page 6.)

Comte de Chabannes la Palice, who is exhibiting his presentments, painted the past two years in Philadelphia, at the Knoedler Galleries, No. 566 Fifth Ave., through today.

The portraits are sufficiently clever and effective to dim the remembrance of the recent portrayals by Artur Halmi of New York's society men and women, and in a certain dash, strength of drawing and rendition of costumes, recall the work of the lamented Theobald Chartran, although inferior to it from a strictly art viewpoint. The Comte de Chabannes caters, as do all the foreign portraitists who have come here of late years in search of the American dollars, to the natural desire on the part of his sitters, especially his women sitters, to be made handsome or pretty, and to have their rich costumes faithfully presented, but, as said above, his strong and correct draughtsmanship and his rich flesh tones and color and a certain cleverness of pose and arrangement, make his canvases unusually effective.

Of the nine portraits, the most striking are the full length standing presentments of Mrs. Craig Biddle, the charming half length of Mrs. Antelo Devereux, with the finely painted white furs, the rich colored half length of Mrs. Howard Henry, the expressive rich half length of Mrs. Alexander Van Rensselaer, and the half length of Mrs. Hartman Kuhn, which recalls Baron Gerard's works. The full length of Mrs. T. H. Cramp is, while well painted, too chromatic in color. The full lengths of Messrs. Alexander Van Rensselaer and John R. Fell are too posed, although good likenesses.

## Arts Club Members Show.

The jury of the annual exhibition of the painter members of the National Arts Club, now on, awarded the gold medal to William Ritschel, for his "Cave by the Sea," silver medal to Hayley Lever, for his "Harbor at St. Ives—Cornwall," and the bronze medal to F. Luis Mora, for his "Color Harmony."

The taking in by the Club, as life members, of several leading painters, and the establishing of a jury, have produced a marked change in the character of the Art Club's annual display of members' work, now on in the Club gallery to Feb. 1. It is a good and strong show, and, while there are a few "old favorites," the men represented have, for the most part, sent works, which, if not new, have not been shown in public before.

There are 77 oils hung, and the painter's best represented are William Wendt (a typical Rocky Mountain view), Florence Snell, Luis Mora (the familiar "Color Harmony"), Hayley Lever (the silver medal picture and a good one, "St. Ives—Cornwall"—full of light and air), C. W. Hawthorne (a typical Portuguese figure subject, "The Granddaughter"), J. Francis Murphy (Murphy "down to the bones"), Susan Ricker Knox (an excellent portrait), Henry Mosler (old-fashioned attractive figure-work, "Auld Lang Syne"), E. Gowdy Baker (a truthful strong presentment of Mr. Henry G. Hawn), Carlton T. Chapman (a strong sea piece), A. T. Van Laer (a rich landscape), F. A. Bicknell (rich deep-colored, strong landscape), F. J. Waugh (a fine open ocean scene), Walter L. Clark, Charles Bittinger (a typical good single figure work), Glenn Newell (a cattle-piece, rich in quality), Bruce Crane (the familiar "Autumn Hills"), Clara T. McChesney (a strong half-length of the woman, "Dr. Corbett"), Robert Nisbet (a solidly-painted luscious landscape), Bolton Brown (a tender poetic figure work), Guy Wiggins (a large and luminous Gloucester Harbor), William Ritschel (the gold medal canvas, much like Dougherty in subject, but differing in treatment, a strong fine canvas), Frank De Haven (a "Wyanty" atmospheric rich-colored "Summer Morning"), Homer Boss (a strong portrait), William R. Derrick (a rich feeling, fine New Hampshire landscape), and Charles P. Gruppe (a virile cattle and landscape, "Breaking Ground—Nova Scotia.")

## Rocky Mountain Club Display.

At its new home, No. 61 West 44th St., the Rocky Mountain Club, which formerly had its locale in the City Club, is holding its first monthly picture exhibition, one of Western landscapes and figure works.

The artists represented are all associated with portrayals of western life and character in "the open." They include E. W. Deming, who shows his "Old Warrior praying for his child," and his "Passing of the Buffalo," W. R. Derrick, who shows four of his feeling sympathetic landscapes, Ballard Williams, with his rich colored fine and strong "On the Cliff," and William R. Leigh, with his dramatic familiar "Poisoned Pool" and "The Stampede," and his poetic "Sunset Over the Bad Lands" and "The Mystery."

This initial display of the Club augurs well for those who are to come.

## Early French Portraits at Ehrich's.

There will open at the Ehrich Galleries, No. 707 Fifth Ave. today, too late for extended notice this week, an exhibition of XVII and XVIII century French portraits, to continue through Jan. 24.

These works have been carefully selected and are all exceptional in quality. They include two examples of Largilliere, "Portraits of a Lady and of a Gentleman," two of Louis M. Van Loo, of a "Cardinal" and the "Princess Galitzin," Louis Tocque's "Comte de Berlaumont," Rigaud's presentment of "Antoine Coyzevox," the sculptor, Vigee Lebrun's "Mlle. Labadye," Loncelet's "Mlle. Salie," the Danseuse, Aimee du Vivier's "Marquis d'Acqueville," Boilly's well-known presentment of the painter Isabey, and a typical Greuze, "My Dove." Further notice will be made next week.

## Hugo Ballin at Montross's.

Hugo Ballin, an essentially decorative colorist, whose work has not been much in evidence at the routine exhibitions of late years, as he has been devoting himself to mural painting (he has only recently completed a series of fine murals for the Wisconsin State Capitol), is showing at the Montross Gallery, No. 550 Fifth Ave., through Jan. 16, 27 recent oils, of which four are portraits.

The display, excepting the portraits, should, it would seem, be viewed and studied as that of the expression of an unusually gifted decorative colorist, who in these works (always excepting the portraits, which evidence his knowledge of draughtsmanship), has attempted solely to express his love of color and decoration. From this viewpoint the faulty and unfinished drawing of the figure in some of the canvases, notably in those in which children figure, should be overlooked, and one should give one's attention to the rich color and the rarely fine sentiment and feeling of the artist.

Mr. Ballin has studied long and lovingly the Italian Renaissance painters, and has imbibed much of their poetry and feeling. In his "Summer," he portrays most effectively the play of sunlight on flesh as again in his "Bather." There is a lovely effect of light in his "Secret" and charm of expression and devotional feeling in "Mother and Child."

The "Portrait of a Young Woman" has a suggestion of Romney in pose and color. Strong and true, well-modeled and life-like, are the portraits "Innocence," with its wistful expression, and the two three-quarter-length seated presentments of older men, Messrs. Jacob Rundle and H. Klingenstein.

Mr. Ballin, marked as is his advance in this display, has not yet "found himself," and if the writer is not mistaken will yet surprise even his admirers. A diligent student and an unusually well-equipped painter, he will go further. J. B. T.

## Tenth McDowell Group Show.

The tenth "Group" exhibition of the present season at the McDowell Club, 10 West 55 St., and which opened Thursday last, to continue through Jan. 18, is made up of oils by the well-known women painters, Olive Black, A. R. Brewster, C. B. Coman, Emma L. Cooper, Anna B. Fisher, Maud M. Mason, Margaret Parsons, Helen W. Phelps, Althea H. Platt, C. Helen Simpson, Zuma Steele, and Alta E. Wilnot.

The display is an attractive one, and has, as a whole, more strength than is usual in one of paintings by women. The veteran Charlotte B. Coman's landscapes are, as always, good to see with typical tonal quality and tender and refined feeling. Althea Platt's "After the Daylight" and a "Rainy Day," are well up to her high standard. Excellent also are the "Hill Farm" and "Rocky Pasture Cedars," by Margaret Parsons, while Amanda Brewster's "Autumn" and "The Brook," and Mrs. Cooper's views in foreign cities, are also strong, truthful and well-painted. It is a most creditable and sane display.

## Art at Union League.

The ubiquitous Robert Van Boskerck, better known to his intimates in the local art world as "Bobby of the Evergreens," and Chairman of the Art Committee of the Union League Club, has assembled, for the monthly art exhibit, now open in the Club Gallery through Tuesday next, an unusually fine and representative, if small number (23) of modern American oils. In fact, the show is by far the best that Mr. Van Boskerck has arranged during his term of office.

The artists represented are Bittinger (a faithful, if not inspired interior—the University Club Library), Emil Carlsen (a typical steelly clear-aired marine), P. Rosseau (a sheep picture), E. I. Couze (a small rich Indian subject), Bruce Crane (golden landscape, dangerously near Murphy), F. De Haven (a broadly-painted, strong landscape), Gifford Beal (a largely conceived and broadly finely painted Castle and landscape), R. Van Boskerck (a large sunny

## COLLECTOR'S DEPARTMENT

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.

landscape—a good example), Leonard Ochtman (the best Winter landscape yet from his brush), Guy C. Wiggins (another large luminous Gloucester Harbor), W. T. Thorne (a half-length of a sweet-faced girl, refined and tender), W. Ritschel (a large virile rich colored powerful landscape, finer even than his good medal canvas at the National Arts), W. Watrous (a charming fantasy—"Girl and Raven"—even better than usual), F. S. Church (a smiling, delicately-colored girl's head), and Willard Metcalf (his familiar alluring view over south Central Park).

Walter McEwen, shows his girls in a window seat, and there are good examples of A. T. Hill, M. Brownell and Geo. DeK. Brush.

## Ebert at School of Design.

Charles Ebert is showing at the New York School of Applied Design for Women, at Lexington Ave. and 30th St., some twenty-six oils, for the most part landscapes, in a low key and in soft pastel shades, painted in Holland, New England, and the Tyrol, with a few Venetian scenes. Poetic feeling and delicacy of treatment, rather than strength, mark the display, which, if somewhat monotonous in color, is still attractive from its refinement and daintiness.

## Wenger's Theatrical Studies.

In a small room at the Folsom Galleries, John Wenger offers a number of theatrical studies of the dance, of scenic effects, the front of the house, the orchestra, and occasionally the audience, seen always under artificial light with striking shadows and strange, weird effects. They are unmistakably clever and highly entertaining, their very artificiality lending much to the general result. There are several studies of the ladies of the ballet, of women at the piano always with strange brilliancy of illumination, wherein reds and yellows seem to predominate and where relations are well observed. De have sen nothing quite like them in their originality.

## Society American Etchers' Show.

The first annual exhibition of the New York Society of Etchers is now on in the galleries of the Berlin Photo. Company, No. 305 Madison Ave. The society was formed last February, with a charter membership of twenty-five. There are 191 works shown by 65 etchers.

Arthur Covey, president of the society, shows "The Bridge Builders," Charles M. Dahlgren, "Forest Fire in Florida," and Henry de Vielle "Coal Yard" and "East River." Miss Anne Goldthwaite's "At Montmartre," is novel and true to the locale, Eugene Higgins' six examples depicting as are Paris low life.

Earl Horter, secretary of the society, has five etchings of quality. Miss Bertha E. Jacques a fine "Charing Cross Bridge," and William Auerbach Levy, a good "Troubadour." There are two studies of the nude by Tilford Paullin. "Ships" and "Paris Street Scene," by Henry Raleigh, are good. "The Kills" and "The Shrine," by Charles H. White, and Mahonri Young's ten works, including "Ballet Girl," and "Fort Washington Point," must also be mentioned.

## Etchings by Thomas R. Manley.

Thomas R. Manley, the veteran American painter and etcher, is holding an exhibition of 25 dry point and 32 soft-line etchings at the Brown-Robertson Gallery, No. 707 Fifth Ave., which is worthy the attention of all lovers of the plate and needle.

The artist seems equally at home on the zinc or copper plate, and his work is characterized by grace of line, rare sense of composition and feeling for Nature. In his soft-line plates he shows the influence of Seymour Hayden, especially in his foliage and tree masses. Some of his dry-point plates have a mezzotint effect, and are soft and tender in feeling and effect.

Especially interesting are some bits of old New York, thirty to forty years ago. The display is a restful one and gives the sense of an expression of physical comfort and delight felt by the etcher in the work.

## Etchings by Lepere.

Twenty-three etchings by Auguste Lepere, whose work is too little known to American art lovers, are shown in a small gallery at Knoedler's. Lepere was the pupil of his father, the well-known French sculptor, and his etched plates are charmingly executed, with a feeling and sympathy that prove his love of Nature and the picturesque in city architecture. His line is



Greuze's Favorite Model? (No. 10)

## WHO WAS THE MODEL? (No. 10)

Editor AMERICAN ART NEWS.

Sir:

Is the enclosed Photo, really one of a picture by Greuze, said to be of his favorite model "Mlle. Ledoux?" I am told that my painting is a copy of the above work. Can any of your readers inform me?

Innocence.

Charleston, S. C., Jan. 7, 1914.



A Watteau Subject? (No. 11)

## WATTEAU SUBJECT (No 11).

Editor AMERICAN ART NEWS.

Sir:

I would like to have an idea of the worth of the engraving which I send by this post. I am told it is after Watteau, the early French painter.

Farm.

Utica, N. Y., Jan. 5, 1914.

[We must refer you to our "expertizing" department for all questions of valuation.—Ed.]

## "MADONNA PICCOLA" (No. 8).

Editor AMERICAN ART NEWS.

Sir:

Your correspondent last week, who asked regarding the charming reproduction of his or her picture sent you, is correct in his or her idea that the original is the so-called "Madonna Piccola" of Raphael. This original was offered for sale in London by a Mr. Heyman, who had a gallery on New Bond St., some seven years ago, but who, I believe, has now retired, but I never learned what became of the work.

Raphael.

Brooklyn, L. I., Jan. 2, 1914.

simple and true, and his effects faithful to their subject.

Specially attractive are the first and second states of "Belle Matinée d'Automne," the "Sunset Behind the Trees—Japan," the "Etang St. Nicolas," and the "Rheims Cathedral."

(Exhibitions continued on page 9.)



## PRINTS—BOOKS—PICTURE AND OTHER ART SALES

## COMING LEON HIRSCH SALE.

The reproduction of a typical and important painting by Le Sueur in this issue, is a good example of the importance of the coming sale in the Plaza ballroom on Jan. 29 next—following a previous exhibition to open in the American Art Galleries, No. 6 East 23 St., Jan. 24, of the pictures forming the collection of the late regretted Leon Hirsch, of New York.

Attention has been already called to the fact that the majority of the works in this remarkable collection have the written endorsements of such European art authorities as Drs. Bode, De Groot, Valentiner, Fridlander, von Loga, Osterburg, Beruete and others, while the known taste and discernment of Mr. Hirsch himself, further adds to their interest and value.

The pictures in the collection range from the Italian Primitives to the English masters of the XVIII century, and represent such names as Tiepolo, Nicolas Maes, Jan Steen, Paul Potter, Jordaens, Scorel, Cranach, Van Cleef, Van Orley, van Hemessen, Gerard Dou, Rubens, de Keyser, von Ostade, of later masters, Hoppner, Gainsborough, Turner, Lawrence, Guardi, and of moderns, Mauve, Jacob Maris, Fortuny and others.

These names and the endorsement of great "Experts" above noted give to the coming exhibition and sale unusual importance.

## Mohammedan Art Sale.

The first session of the sale of old Mohammedan art—the collections of O. Agopian & Son, of Constantinople in liquidation, at the American Art Galleries, Tuesday afternoon last, Jan. 6, realized a total of \$16,962.50.

The highest figure, \$1,175, was paid by F. A. Colby for an antique Persian Kurdistan triune rug weave, who also paid \$800 for an old Teheran carpet, date 1239, and \$420 for a Herat XVIII century weave.

Mr. G. Ormond paid \$1,010 for an XVIII century Kurdistan garden rug. Garrett P. Reilly \$925 for an antique Ardebil Persian carpet. W. S. Ford \$600 for a Bakshaish XVIII century rug.

A Heriz carpet went to H. W. H. Coade, agent, for \$390 and a Hamadan camelshair weave to the same for \$140; a Persian Ardebil Triclinium carpet to Mrs. J. B. Reynolds for \$275; also a Feraghan rug for \$375; and an XVIII century Herat carpet to Mrs. Oakleigh Thorne for \$400. Mr. S. Powell paid \$312.50 for a Feraghan rug and \$140 for an Asia Minor Koula rug weave, and S. S. Laird bought an XVIII century Feraghan rug for \$200.

At the second session, Wednesday afternoon a total of \$26,067 for 101 rugs and carpets was realized, making a grand total for the two sessions of \$43,020.

An unusual Triclinium State carpet a Kurdistan weave was secured by Mrs. James B. Oliver of Pittsburgh, for \$4,500.

Mrs. Amory S. Carhart paid \$1,325 for an XVIII century Chinese rug, and \$175 for an antique Caucasian rug of Derbend weave.

Dr. George Williams bought a large Rhodian Mosque XVII century carpet for \$900; Mr. Garvan a Herat rug for \$750, and Mrs. Rush Taggart paid \$750 for a Herat XVIII century carpet and \$700 for a large South-Koula carpet.

A Persian Joshaghan rug went to J. G. Rogers for \$600; a South-Koula carpet for \$625, and an XVIII century Chinese rug for \$430 to P. Hiss; an Agra rug to Paul Chalfin for \$400; a Feraghan Triclinium rug to A. H. Coade, agent; a large Chinese rug to Mr. Ushikubo for \$850, and two Chinese rugs to H. P. Chutyan for \$700 and \$380 respectively.

## Autographed Book Sale.

Some one hundred autographed books will be sold at auction at the Author's Evening, under the auspices of the Woman Suffrage party, at Cooper Union, Jan. 12.

Richard Le Gallienne, George Ade, Harriet T. Comstock, Charles Zueblin, Ernest Thompson Seton, Meredith Nicholson, Ruth McEnery Stuart and Booth Tarkington are among those who have given volumes to the "cause."

The Authors' Evening will be the big midwinter demonstration by the Woman Suffrage party.

## Hilton Picture Sale.

Sixty-six oils were sold for \$3,115 at the first session of the sale of pictures from the Hilton and other estates at the Anderson Galleries, Tuesday evening. The highest price was \$350 for L. P. Dessar's "Oxen Going Home at Evening," bought by Mr. John Wakefield. Mr. Thomas Frey paid \$225 for Leon Richet's "Edge of the Wood," and Mr. R. M. Parker, \$220 for Jervis McEntee's "Catskill Brook in Autumn," and \$205 for W. L. Palmer's "Under the Hemlocks, Winter."

An Eastman Johnson sold for \$100 and a Winslow Homer for \$180, both small examples.

At the last and concluding session, Wednesday evening \$6,075 was realized, a total of \$9,163 for the entire collection.

A superior Meyer von Bremen, "The Honeymoon," painted to order for Mrs. Alexander Thompson, went to Mr. D. G. Dery for \$875, the highest figure of the sale.

Two large decorative pictures for a music room, 6 feet 4 by 12 feet 4 each, "Music" and "The Dance," by the Polish Woicich Gerson, were sold to Mrs. A. Oliphant, at \$225 each.

A large "Bacchante," by A. Serres, went to Mr. Falter Luvik for \$500.

"Scouts Reconnoitring," by Beauquesne, went to Henry Schultheis for \$55; J. Scott Boyd, Jr., paid \$122.50 for "Family Pleasures," by Gisbert; Alfred Kappes's "Ready for Church," went to Albert Galler for \$145; George Watts paid \$145 for Verboockhoven's "Sheep and Chickens," an excellent Eastman Johnson, "Good Friends," went to R. M. Parker for \$160; F. G. Sherman paid \$180 for Alfred Stevens, "Flowers of Autumn;" Pasini's "The Halt in the Desert," went to Prinz Brothers for \$375; A. F. Scofield paid \$125 for "Hunter and Dogs in a Clearing," by Thomas Hill; Tell's Chapel on Lake Lucerne, by Karl Jungheim, went to J. Scott Boyd, Jr., for \$105, and J. W. Winant paid \$125 for J. F. Cropsey's "Wickham Pond, Sugar Loaf Mountain, Orange County."

"A Market Scene Near Constantinople," attributed to Ziem, went to Prinz Brothers for \$110; "Cattle Resting in the Shade," by Friedrich Voltz, to Schultheis for \$575, and Albert Galler paid \$310 for the late Frank Millet's "Bagy Worship."

## COMING ART SALES.

The American Art Association announces a sale at auction on Thursday and Friday afternoons next, Jan. 15-16, at 2.30 o'clock, in its Galleries No. 6 East 23 St., of a collection of antique and modern silver, Sheffield and other plated ware, Empire furniture, bronzes, ceramics, Napoleons, Sculpture, prints and other objects, removed from an old Colonial mansion near New York; and on the evenings of the same days at 8.15 o'clock, by order of the executor of B. R. Redman, and the Trustee of the estate of Daniel O'Day, of modern American and Foreign oils, and a number of interesting old early English, Spanish and Flemish portraits.

These collections will be on exhibition at the American Art Galleries from to-day until date of sales.

## Roswell Bacon Sale.

A memorial exhibition of 108 paintings and drawings by the late Charles Roswell Bacon, opened at the Anderson Galleries, 15 East 40 St., yesterday, and these will be sold at auction in the galleries, Monday-Tuesday evenings, Jan. 19-20.

The artist was born in New York in 1868, studied in Paris under Lefebvre and Colin, and, returning home, engaged in mural painting here, until his untimely death, Oct. 9 last. He had a Summer studio at South Salem, N. Y., where most of the works, now to be sold, were painted. He produced some admirable murals for the Union Trust Co.'s and Nineteenth Ward Bank buildings in New York. Ernest Peixotto has written an appreciative tribute to the artist in the catalog of the exhibition.

## Lambert Lincolniana Sale.

The event in the Bibliophilic world this coming week will be the sale at the Anderson Galleries, No. 15 East 40 St., on Wednesday-Thursday afternoons and evenings, and Friday afternoon Jan. 14-16, of the Part I, first section, of the remarkable collection of Lincolniana, formed by the late Major William H. Lambert. The sale will draw collectors from all over the country, and will be an event.

## Copper Engravings Sale.

An auction of a collection of rare and remarkable engravings on copper of the German, French and English schools, will be held at the Henrici Galleries, No. 145 Kurfuerststrasse Berlin, Jan. 29 next. The richly illustrated catalog can be inspected at the Art News Office here.

## EXHIBITIONS NOW ON.

(Continued from page 8.)

## Whistler Show at Keppel's.

Mr. Thomas R. Way, whose father first explained the methods and procedure of the art of lithography to Whistler, in London in 1878, probably little dreaming what results that versatile and many-sided man would attain from its practise, is showing at the Keppel Gallery, No. 4 East 39 St., through Jan. 29, some 77 lithographs by Whistler, from his own collection.

The display is unusually important and interesting and recalls the historic quarrel with Mr. Way's father and himself soon after the first edition of the catalog was published, after which Whistler withdrew all the stones upon which were his drawings, from his printer's keeping. As Mr. Way points out lithograph stones with drawings upon them, require attention, so that through neglect, when reprinted from the stones were shown at Dunthorne's Gallery in London in 1904, only some 55 out of 100 were exhibited; the rest having been imperfect. These 55 are indicated in the catalog of the present display, which has a delightful "foreword" by Mr. Way.

It is unnecessary to describe the numbers in the exhibition in any detail. They are all too well known to the admirers of Whistler and include all the familiar impressions, several in various states.

## Whistler Painted and Caricatured.

The season in the print galleries opened with Zorn, and has now reached Whistler. One can go directly from the exhibition of Whistler lithographs at Keppel's to one of self-portraits and of portraits and caricatures by other artists of the "Immortal Jimmy" at Kennedy's, No. 613 Fifth Ave., to Jan. 22, and be instructed, amused and entertained at both galleries.

Among the self-portraits at Kennedy's are reproductions of the "Head in a Large Hat," the bust presentment of 1860, the small half-length which seems more like the work of Greaves than Whistler, the "Full Bust," the "Studio Portrait," the dry point, "White Lock" and the reproduction of the half-length chalk drawing.

Good to see are the full-length by Chase, mellowed by time till it is "Just Ripe," the etched and painted portraits by Helleu, Boldini, Mompes, Sidney Star (pen and ink), Poynter, Alexander, Rajon, Way, Greaves, Haskell, Nicholson and Brenner, and the caricatures by Pelegrini, Reed, Beardsley, Charles Keene, Walter Crane, etc., all familiar, but all interesting. It is a unique Whistler show.

## COMING EXHIBITIONS.

The eagerly-awaited loan exhibition of 25 representative examples of Gainsborough, and 10 by Turner, for the benefit of the Artist's Fund and Aid Societies, will open at the Knoedler Galleries, No. 566 Fifth Ave., on Thursday next, Jan. 15.

At the Gimpel and Wildenstein Galleries, No. 636 Fifth Ave., the promised exhibition of some thirty-five paintings by Fragonard, the first of any importance of this master's work to be held in America, will open Jan. 24, to continue through Feb. 14.

At the Durand-Ruel Galleries, No. 12 East 57 St., an exhibition of works by the late Henry Moret, will open next Saturday, Jan. 17.

An exhibition of portraits by Cecilia Beaux will open at the new Cosmopolitan Club, No. 133 East 40 St., Jan. 12, to continue through Feb. 9. Etchings by Henry Delville are still on exhibition at the Club.

The lithographs and etchings of Grecian Temples by Joseph Rennell, which opened at Keppel's Dec. 2, and were then shown in Princeton, may be seen at the Avery Library, Columbia University from Jan. 5-17. The library is open from 9 A. M. to 11 P. M. every day except Sunday.

## WITH THE DEALERS.

Mr. Walter Dowdeswell, of Duveen Bros., arrived from London on the "Carmania" Sunday last.

Mr. E. F. Robertson, of Brown and Robertson, is in Europe, but is expected home soon.

Mr. Edward F. Sperling, of the Kleinberger Galleries, who went to Paris for his usual Christmastide visit, will return late this month.

A rare lot of Persian Mss., the most varied and richest ever imported, has lately been received at the Kelekian Galleries, No. 709 Fifth Ave.

HILL TOLERTON  
THE PRINT ROOMS

HIGH-CLASS ENGRAVINGS AND  
ETCHINGS

107 GRANT AVENUE SAN FRANCISCO

## THE CARROLL GALLERY

OF LONDON, ENGLAND

10, GEORGE STREET, MANOVER SQUARE, LONDON, W.

EXCLUSIVE REPRESENTATIONS FOR THE PRODUCTIONS OF

CHARLES JOHN COLLINGS

'Rank among the most remarkable achievements since the days of Turner'—London Observer.

'Probably the most exquisite things in London at this moment.'—Evening Standard.

PLEASE ADDRESS ALL COMMUNICATIONS AS ABOVE

## WM. B. PATERSON

Pictures  
OLD AND MODERN

5 OLD BOND ST. LONDON

## THE PERSIAN ART GALLERIES,

Enstred Pottery, Glasses, Bronzes,  
Miniatures MSS., Textiles, etc.

THE RESULT OF RECENT EXPLORATION AND EXCAVATIONS  
IN PERSIA, MAY BE SEEN AT

128 New Bond St. London W.

## J. CHENUE

Special Packing of  
FURNITURE, PICTURES, MARBLES  
AND WORKS OF ART

10 Great St. Andrew Street Shaftesbury Avenue  
LONDON, W. C.

Correspondent in Paris—  
P. CHENUE, 5 Rue de la Terrasse, 17e



## H. N. VEITCH

Old Silver

Sheffield Plate

2 Carlton Street  
Piccadilly Circus, London

NETHERLANDS  
GALLERY

Pictures by the Ancient Dutch, Flemish  
and Early English Masters

11A KING STREET, ST. JAMES', LONDON

(Two doors from Christie's)

DOWDESWELL  
OLD PAINTINGS

160 New Bond Street, London



## HASSAN KHAN

Antiquities, Direct Importa-  
tion from Persia of rare  
Faiences, Mss., Tiles,  
Miniatures, etc.

24 Rue Buffault PARIS 63 East 59th Street  
NEW YORK

## Daniel Gallery

2 WEST 47th STREET

MODERN PAINTINGS

## Exhibitions of Paintings

POWELL ART GALLERY

983 Sixth Avenue

bet. 55th & 56th Sts. NEW YORK CITY

Paintings Restored, Cleaned, Varnished and  
Relined. OLD PORTRAITS COPIED

## BROWN-ROBERTSON COMPANY

The Print Gallery 707 Fifth Ave.

January 1st to 15th

EXHIBITION OF RECENT ETCHINGS

by Thomas R. Manley

## R. GUTEKUNST

Original Engravings and Etchings by

Dürer, Beham, Rembrandt, Ostade, Van Dyck  
Meryon, Millet, Whistler, Seymour Haden,  
Cameron, MacLaughlan, Muirhead Bone, etc.

10 Grafton St. Bond St. London, W.



**P. & D. Colnaghi & Obach**

*Publishers by Appointment  
to His Majesty.*

(ESTABLISHED 1760).

Dealers in Paintings, Drawings,  
Engravings and Etchings by  
Old and Modern Masters,  
Experts, Valuers and Publishers.

144-145-146, NEW BOND ST.,  
LONDON, W.

CABLE ADDRESS  
COLNAGHI, LONDON.

**DREYFOUS**

582 FIFTH AVE. NEW YORK

**Antique and Modern  
WORKS OF ART**

Furniture, Enamels, China,  
PARIS Fine Leather Goods, Etc. LONDON

**BEST HEADQUARTERS**

MODERN PAINTINGS

OF THE  
DÜSSELDORF SCHOOL

EMIL CARROUX

12 Alleestr. Düsseldorf

**LEVESQUE & CO.**

109 Faubourg St., Honore, Paris  
ANCIENT and MODERN PAINTINGS

**CHARLES VIGNIER**

34 Rue Laffitte, Paris  
ORIENTAL WORKS OF ART

**James Connell & Sons****ORIGINAL ETCHINGS**

By Cameron, Affleck, Strauz, Walker,  
Synge, Baird, Bejot, Raeburn, Sparks,  
Maxwell, Hardie, Eyre, Etc.

47 Old Bond Street, London  
and 31 Renfield St., Glasgow

**C. & E. CANESSA****Antique Works of Art**

Paris: 125 Champs Elysees

Naples: Piazza di Martiri

New York: 479 Fifth Ave.

**Dr. Jacob Hirsch****PARIS**

364 Rue St. Honore  
(Place Vendôme)

**MUNICH**

Germany  
Arcisstrasse, 17  
Cable Address, "Stater"

NUMISMATICS,  
GREEK AND ROMAN  
ANTIQUITIES,  
High-Class Works of MEDIAEVAL  
AND RENAISSANCE ART

**NOTES OF AMERICAN CITIES.****Muskegon (Mich.)**

The "Marble Worker," by Glyn Philpot, which won first place and the \$1,500 prize at the Carnegie Institute, Pittsburgh, has finally arrived here and been placed as a part of the permanent collection of the Hackley Art Gallery.

**Kansas City.**

A collection of thirty oils, including works by Winslow Homer, Arthur Davies and Rhoda Nichols, from the Macbeth Galleries of N. Y., is on exhibition at the Fine Arts Institute.

**Milwaukee.**

The Milwaukee Art Society has in three years had a phenomenal growth from a club of seventy-five, without a home or definite propaganda, to a democratic organization of 721, with a beautiful home of its own, exhibitions, and lectures by eminent authorities on all phases of art.

Two new departments have been added to the permanent collection—one of etchings, engravings, and woodcuts, and a library of rare books on art.

**Omaha.**

The U. S. National Bank building has been offered to the Omaha Society of Fine Arts, if that organization will remove it from its present location.

**Buffalo.**

The exhibition of works by Leon Bakst, recently shown at the Berlin Photo. Galleries, N. Y., was opened last week at the Albright Gallery by Mlle. Pavlowa, who illustrated the design of Bakst by her own art of the dance. Pavlowa and Paquin, by their patronage of Bakst, really gave the artist his first reputation.

**San Francisco.**

"Lillian," by Robt. Henri, has been secured by Edgar Walter for the Institute of Art.

**Lincoln (Neb.).**

The Nebraska Art Association opens its twentieth annual exhibition of oils, water-colors, ceramics and sculpture, by American and foreign artists.

In addition, there is an exhibition of the prize drawings and color works of the Beaux Arts society of Paris.

**Indianapolis.**

The twenty-ninth annual exhibition of the Art Association—the eighth annual exhibition by American painters and sculptors at the John Herron Art Institute—opened New Year's afternoon. The exhibition includes about eighty oils and a collection of 220 plaques and medals assembled by the National Sculpture Society. Many of the foremost American painters and sculptors of today are represented.

**Providence (R. I.)**

An exhibition of oils by William S. Kendall was opened last week at the Rhode Island School of Design.

**Minneapolis.**

"River in Winter," by E. W. Redfield, which was purchased by Mrs. C. C. Bovey, for the Institute of Arts, was on exhibition at the Society of Fine Arts holiday display.

**BALTIMORE.**

The 18th annual exhibition of the Baltimore Watercolor Club, opens to-day at the Peabody Gallery to continue through Jan. 30. The jury was composed of George Walter Dawson, W. A. Hofstetter and Fred Wagner, and the Hanging Committee of W. R. C. Wood, President, Mrs. Swann Beacham, secretary, Everett Lloyd Bryant, and Miss Louise West.

The Walters Gallery is now open to visitors on Wednesdays and Saturdays until May, with several extra visiting days. The proceeds of the admissions are donated to charity. While Mr. Walters is constantly making new purchases of art objects, this year there is less in the way of late acquisitions to be seen than usual. The gallery is much crowded—too much so, in fact, to permit the display of paintings, ceramics or statuary to their best advantage—and whenever extra pieces are installed careful readjustment or elimination is necessary. As the gallery stands there is no room at all for real growth.

A movement is on foot in this city for the erection of a public art museum to cost, the promoters say, not less than \$2,000,000. This pretty dream has stirred up con-

siderable enthusiasm and while it may not be fully realized, it is evident that something is to be done and that if the complete amount desired is not forthcoming there will be at least enough interest created to warrant a modest beginning.

The project has the backing of a number of influential citizens, the Charcoal Club, the Peabody Institute, the City Wide Congress and other organizations.

The news that the plaster cast of Sir Moses Ezekiel's statue of Edgar Poe, intended for this city, had been destroyed by fire in transition from Sir Moses' studio in Rome to the foundry in Berlin, has cast members of the local Poe cult into deep gloom. Apparently nobody has the faintest idea what the nature of the design was, as it is said that all efforts to secure a photograph of it were fruitless. The commission was given out about three years ago, or longer, and was followed by much criticism on the part of those who maintained that it should have gone to a local or at least to some resident American sculptor. It is difficult to see how the destruction of the cast meant a loss of \$7,000, as the cable story says. The completed statue was to cost only \$10,000, \$5,000 of which was given by Orrin C. Painter a wealthy Poe enthusiast living here.

W. W. B.

**ST. LOUIS.**

The City Art Museum holds monthly special exhibitions. The autumnal exhibition of Selected Paintings by American Artists, which closed on Nov. 12, comprised 120 canvases, and was considered one of the best collections of American Art yet assembled here.

In November also there was shown a retrospective collection of paintings by Alexander and Birge Harrison, which included 149 pictures. From Nov. 1-23 inclusive there was held the 18th Annual Exhibition of the Society of Western Artists, of 109 paintings and sculptures.

The following exhibitions were held in December: 24 oils by a Group of Boston Women, "An exhibition of the Ancients of Saint Louis," 49 paintings, sculpture and allied arts objects by former students of the St. Louis School of Fine Arts, an exhibition of "Contemporary Spanish oils," and finally an exhibition of 17 Portraits by Carroll Beckwith, still on.

**Museum Buys Important Art Works.**

The City Art Museum has made a number of purchases from recent exhibitions at the Museum. The following sculptures were acquired from a display of "Small bronzes by American artists," "The Medicine Man," Cyrus E. Dallin; "Victory" and a "Torso," Miss Evelyn Longman; "The Hiker," Allen G. Newman, and "Chief Blackbird," A. A. Weinman.

The following pictures have recently been acquired for the Museum's permanent collection. "An Incident in the French Revolution," Julian Story; "Loch Lomond," Gustave Dore; "Landscape," A. H. Wyant; "Arrival of the Guests," Monticelli; "Christ Healing the Sick," J. H. Jures; "The Summer," Louis Loeb; "The Foam Girdle," Paul Dougherty, and "Finisterre," G. von Schlegel.

From the exhibition of "Selected Paintings by American Artists" four canvases were purchased, viz.: "Shores of Monterey, Cal.," W. Ritschel; "The Sea," F. J. Waugh; "Head of a Girl," Louis Loeb, and "Still Life: Fish," W. M. Chase.

In November there were also acquired the following oils "When the Evening Sun is Low," Edward M. Campbell; "At Sunset," J. Francis Murphy, and "Kirkman Finley, M.P.," (Lord Rector of Glasgow University, 1819), Sir Henry Raeburn.

**ENGLISH ART AT 'FRISCO.**

A formal request for official recognition of the fine arts section of the Panama-Pacific Exposition, was presented to the British Government in London, Wednesday, by a committee composed of Sirs Edward J. Poynter, Ernest Waterlow, James Linton, and W. W. Oulless, F. Dicksee and W. H. Thornycroft, all members of the Royal Academy.

**STAMP WORTH \$7,500.**

The most valuable stamp in existence is the "Post Office" Mauritius of Sardinia, which is worth about \$7,500. Just after the postal authorities had received the issue the post office was destroyed in a hurricane. But the Governor had given a ball and as an act of courtesy had sent invitations to friends in England. The only specimens of the stamp known to exist are those which were affixed to the envelopes of these invitations.

**Moulton & Ricketts**

(Successors to Arthur Tooth & Sons)

**PAINTINGS**

Water Colors  
and  
Original Etchings  
Always on View

537 Fifth Avenue, New York

**E. F. Bonaventure**

Works of Art  
Books in fine Bindings  
Engravings, Drawings  
High Class Paintings

601 FIFTH AVENUE

above forty-eight street

NEW YORK

**D. S. HESS & CO.**

Exhibit a Rare

**Collection**

of  
Antique Tapestries, furniture  
Greek and Italian Marbles

453 Fifth Ave.

NEW YORK

**Vernay**

Old Flower Paintings,  
Two Chippendale Torchères,  
A Rare Satinwood Table.

of the XVIII Century

10 and 12 East 45th St., New York

217 Piccadilly, London, W.

**Spanish Art Gallery**

LIONEL HARRIS, Proprietor

Old Masters

**Antiques**

50 Conduit Street  
LONDON, W.



## DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

## P. W. FRENCH &amp; CO.

6 EAST 56TH STREET, NEW YORK

RARE ANTIQUE

Tapestries, Furniture  
Embroideries and LacesALSO OTHER ART OBJECTS FOR  
MUSEUMS AND COLLECTORS

Formerly 142 Madison Avenue

## H. Van Slochem

Old  
Masters

477 Fifth Ave., New York

(Opp. Public Library, Entrance 2 E. 41st St.)

## Vickery Atkins &amp; Torrey

ETCHINGS, ENGRAVINGS, PAINTINGS  
JAPANESE PRINTS, PORCELAINS  
AND OBJECTS OF ART

550 Sutter Street San Francisco

## Kouchakji Freres

7 E. 41 St., New York City  
64 Rue Taitbout, ParisRakka, Babylonian and Per-  
sian Potteries. Iridescent glass,  
and enameled glass. Oriental  
rugs, etc.

Guaranteed Genuine

## CH. LOWENGARD

26, Ave des  
Champs Elysées

PARIS

WORKS of ART  
TAPESTRIES  
and  
FURNITURE

## FOREIGN ART NOTES.

## American Academy in Rome.

The financial problems of the American Academy in Rome have been solved for the present, says the Rome cable correspondent of the N. Y. "Times." Money is forthcoming for the completion of the fine new building on the Janiculum, which will house the students of the Fine Arts and the Classical Schools. The new building is so far advanced that a few months will see it completed and furnished. There is also sufficient money to furnish comfortably two villas on the Janiculum for the heads of the two schools. The Villa Aurelia, the residence of the director, is almost finished.

Should the academy itself be finished by the end of April, as planned, the schools will move in during the Summer and be fully installed at the opening of the next academic year in October.

## The Restored Potsdam Rathaus.

The prizes in the competition for the new building of the Potsdam Rathaus have been awarded as follows: 1st to Max Landsberg of Berlin; 2nd to Emil Schuster; 3rd (two) to Krischen Liebenthal to Professor Bruno Möhring. Three designs were purchased at a rate equaling \$250 each.

## FRAGONARD FRANKLIN PORT.

The portrait of Benjamin Franklin, said to have been painted by Jean-Honoré Fragonard, in 1787, when the former was ambassador to France, is the clou of a collection of pictures organized by Mr. Peter A. Gross, now on exhibition at the Wanamaker store, Philadelphia. The portrait, according to the statement in the catalog, was for some time in the Laperlier Collection, at Biskra, Algiers, and was brought to the attention of the present possessor by a son-in-law of the late Jean François Millet.

It appears from a description furnished by the gentleman exhibiting the work, that Fragonard had previously painted a portrait of Linnaeus, the great Swedish botanist, but had expressed himself as being more highly honored in having Franklin as a sitter, he being in his estimation the greater celebrity of the two, owing to the great success of his mission in interesting the French Court in behalf of the struggle in America. Numerous portraits, busts and engravings were made at the time of his stay in France, many of them bearing inscriptions of a laudatory character, this one shows painted across the background Turgot's line: "Erepuat celo fulmen sceptrumque tyrannis," which Mr. Gross states also appears in the engraving of the Apotheosis of Franklin, which appeared about the same time.

Tempting offers to purchase the portrait have been declined, the owner, being a native of Pennsylvania, preferring to have it remain in Philadelphia.

The Gold Medal of the Philadelphia Art Club has been awarded to Mr. Paul King, for his painting entitled "The Old Stone Bridge," exhibited in the second exhibition of works in oil by the painters of Philadelphia and vicinity.

A painter of portraits of the socially great on two continents, Clausen Coope, will arrive here about Jan. 15, and will place upon canvas the likenesses of a few women notables of society and industry.

Lydia Field Emmet gave a reception at her studio, 535 Park Ave., last week to the members of the Art Workers Club.

SAMUEL O. BUCKNER.  
of Milwaukee.  
By Gaetano Scarpitta.

## GUERIN AT 'FRISCO.

Jules Guerin was appointed some time ago master of color and decoration for the Panama-Pacific Exposition. This placed in his hands the responsibility of choosing or originating the color scheme for the entire exposition, as well as arranging for the mural decorations. The first task is completed, and the color scheme has now been announced. It is unusual, but promises well. The buildings are to be a pinkish-gray-buff, suggestive of old ivory, which will remove the impression of raw newness, so unpleasant as a rule in exposition buildings. All the lattices, flowers, tubs, etc., are to be French green; architectural ornament, fountains, urns, etc., will be verde antique, the color of old bronze; cerulean blue, burnt orange and Pompeian reds will, with gold, complete the palette. There will be no garishness, no startling combinations. The keynote was found in the landscape, which will form the setting, and the harmony of color has been made in accord.

Announcement is also made of the choice of mural painters, or rather the names of those to whom commissions have been awarded. They are Robert Reid, Edward Simmonds, Frank Du Mond, William Dodge, Charles Halloway, Childe Hassam, all of New York; Arthur Matthews of San Francisco, and Frank Brangwyn of London. These artists will begin work in January in a large studio building erected for the purpose in the exposition grounds.

## Mrs. Whitney Wins.

Mrs. John Hays Hammond, secretary of the Woman's Titanic Memorial, announces that the design executed by Mrs. Harry Payne Whitney for the memorial had been selected.

The memorial will be erected in Potomac Park, Washington, and through the efforts of the Woman's Titanic Memorial \$43,000 has been already collected.

The late Alfred Deshong bequeathed his art collections, house and grounds for an Art Museum, not to Westchester, as has been stated, but to Chester, Pa., his native city.

THE  
Ehrich Galleries"Old Masters"  
EXCLUSIVELY  
OF ALL THE  
EARLY SCHOOLS

707 Fifth Avenue

At Fifty-fifth Street New York

Special attention given to Expertising,  
Restoring and Framing Fine Paintings,  
also the Re-hanging of Collections.

## H. O. WATSON &amp; CO.

601 Fifth Avenue  
NEW YORKWorks of Art  
Marbles  
Period FurnitureTHE  
Folsom Galleries396 Fifth Avenue (bet. 36 & 37 Sts.)  
NEW YORKSelected American Paintings  
Rare Persian Faience

## N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

## HAMBURGER FRES.

Antique Works of Art, Curiosities,  
Tapestries, China, Decorative  
Furniture

PARIS

362 Rue St. Honore

CHARLES  
BRUNNER11 rue Royale  
PARISHigh Class Pictures  
by the Old Masters

## BÖHLER &amp; STEINMEYER

HIGH CLASS OLD PAINTINGS—WORKS OF ART

34 WEST 54TH STREET

NEW YORK

JULIUS BÖHLER

Briennerstrasse 12  
Munich

STEINMEYER &amp; FILS

Paris: 3 Place du Theatre Français  
Cologne: 3 Domkloster



**E. M. HODGKINS**

*Works of Art  
Drawings  
and  
Pictures*

630 Fifth Avenue

LONDON 158b New Bond St. PARIS 18 Rue de la Ville l'Évêque

**THE RALSTON GALLERIES**

HIGH CLASS PAINTINGS  
OF THE EARLY ENGLISH  
& BARBIZON SCHOOLS

567 FIFTH AVENUE

**CHARLES 718 FIFTH AVENUE NEW YORK**

EXHIBITION of fine old Elizabethan  
Jacobean, Queen Anne, Georgian  
and Adams Rooms.

Tapestries, Early English Furniture,  
Georgian and Adams Marble Mantelpieces  
and Rare Chinese and European Porcelains.

**FRANK T. SABIN**

PICTURES, ENGRAVINGS,  
DRAWINGS, MINIATURES,

RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

**MAX ROTHSCHILD**

Old Masters

**THE SACKVILLE GALLERY**  
28 Sackville Street LONDON, W.

**BLAKESLEE GALLERY**

665 Fifth Avenue

Early English, Spanish  
and Dutch Paintings

ALSO

PRIMITIVES  
of the Italian School

**R. C. & N. M. VOSE**

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH  
BARBIZON  
AMERICAN  
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

**J. & S. GOLDSCHMIDT**

Purveyors to the  
Principal European Courts

Old Objects of Art

New York: 580 Fifth Avenue  
Paris: 33 Avenue de l'Opéra  
London: 20 Woodstock Street  
New Bond Street  
Frankfurt a/M.: Kaiserstrasse 15

**Galerie Heinemann**

MUNICH



HIGH Class Paintings  
of the German, Old  
English and Barb-  
izon Schools.



**The G. von MALLMANN**  
GALLERIES  
**BERLIN**  
ANHALTSTRASSE, 5  
High-class Old Paintings and  
drawings.

**The Kraemer Galleries**

French Paintings

Objets D'Art and Furniture  
of the Eighteenth Century

PARIS

96 Boulevard Haussmann

**JACQUES SELIGMANN**

57 Rue St. Dominique  
(Ancien Palais Sagan)  
PARIS

12 Old Burlington Street  
LONDON, W.

**Jacques Seligmann & Co.**  
INC.

705 Fifth Avenue  
NEW YORK

**Scott & Fowles Company**

Dealers in Superior

PAINTINGS

OF THE

Old and Modern Schools

590 Fifth Avenue

Between 47th and 48th Streets

NEW YORK

**Galerie Kleinberger**

9 Rue de l'Echelle

PARIS

709 Fifth Ave., New York



Ancient Pictures

Specialty Dutch,

Flemish Schools

**E. Gimpel & Wildenstein**

HIGH CLASS  
OLD PAINTINGS

OLD DRAWINGS

AND

WORKS OF ART

PARIS

57 Rue La Boétie

NEW YORK

636 Fifth Ave.

**GEORGE BUSSE PRINT SELLER**

12 West 28th Street

NEW YORK

**LEWIS AND SIMMONS**

Rare Objects of Art  
and Old Masters

581 Fifth Avenue  
NEW YORK

LONDON  
180 New Bond St.

PARIS  
16 Rue de la Paix  
22 Place Vendôme

**M. Knoedler & Co.**

invite attention to their carefully  
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS

AND

COLORED SPORTING PRINTS

556-558 Fifth Avenue,  
Bet. 45th & 46th Sts.

London, 15 Old Bond St.  
Paris, 17 Place Vendôme.

**Henry Reinhardt**

Old and Modern  
Paintings



New York: 565 Fifth Avenue  
Chicago: 536 S. Michigan Avenue  
Paris: 12 Place Vendôme

**Arthur Tooth & Sons**

Established 1842

High Class Paintings

London: 155 New Bond Street

Paris: 41 Boulevard des Capucines

**Cottier**

718 FIFTH AVENUE  
NEW YORK

**The French Gallery**

WALLIS & SON

High - Class - Pictures

120 Pall Mall, London  
and 130 Prince's Street, Edinburgh

**Victor G. Fischer**

Old Masters  
Exclusively

467 Fifth Ave., New York

Opposite Public Library